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SATURDAY, MAY 12, 1877.

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LITERATURE

Turkey in Europe. By Lieut.-Col. James Baker, M.A. (Cassell, Petter & Galpin.)
A Winter in the City of Pleasure. By Florence Berger. (Bentley & Son.)

OF books on Turkey, and especially on the Slavonian provinces of Turkey, there is no end. Nor is there much agreement among the various authors who have lately written on these subjects. Take, for instance, the works devoted in particular to Bulgaria; which is the part of Turkey best known to Col. James Baker, as to Messrs. St. Clair and Brophy, and to Mr. Barkley. Mr. Forsyth and the late Lord Strangford have also given some attention to the Bulgarians, and both General Ignatieff and General Tchernaieff have occupied themselves in a very practical manner with this unfortunate people. The much vexed province of Bulgaria has no official existence; nor is it by any means—as the Austrian diplomatist observed of Italy—a "geographical expression." Say that Bulgaria is the territory inhabited by Bulgarians, and, since Bulgarians are found in large numbers on both sides of the Balkans, it still is difficult to fix its limits. General Ignatieff holds, plausibly enough, that Bulgaria, to whatever other points it may extend, must, at least, include the scenes of the so-called "Bulgarian atrocities" though the "atrocities" described by Mr. MacGahan, Mr. Schuyler, and Mr. Baring are known not to have taken place in that section of territory between the Danube and the Balkans, to which the name of Bulgaria is popularly given. The Bulgarians do not always know what to make of themselves, and a Bulgarian of Macedonia, from whom Col. James Baker seems to have expected some useful information, told him that he had "suffered enough from being called a Bulgarian," but without venturing to say in explicit terms whether he considered himself one or not. Col. Baker found the dubious Bulgarians of Macedonia speaking Bulgarian as their "domestic," and Greek as their "social" language,—from which it is to be understood that they speak Bulgarian at home and in the family circle, Greek when they are visiting or receiving visits. Greek, too, would be their literary language had they a literature.

It is as difficult to recognize a Bulgarian by his aspirations as by his language, his features, or by the country in which he dwells. The intrigues and disputes on the subject of the

Bulgarian National Church, and of the Greek Church in Bulgaria, have often been set forth. The quarrel took various forms, including that of a triangular duel with the Patriarch of Constantinople, the Emperor of Russia, and the Pope, as combatants. Some Bulgarians were ready for a union with Rome. The majority desired a national and nominally independent church, which, however, could scarcely fail to fall into dependence upon Russia. A few may have desired the maintenance of the old system, under which the Bishops sent into Bulgaria were appointed by the Greek Patriarch, and were, for the most part, Greeks. It will be news to our readers that a good number of Bulgarians desired, as Col. Baker shows, to become Protestants. The Bulgarians of Macedonia, after petitioning the British Embassy, in 1874, to get them placed under the ecclesiastical rule of the Bulgarian exarch, asked "whether, in the event of their becoming Protestants, the British Government would watch over their interests." They were willing, in fact, to take support wherever they could get it, and looked for protection not to Russia alone, but also to France and England.

Col. James Baker has, of course, something to say on the subject of Bulgarian insurrections; and of the manner in which they are promoted through the agency of what he calls "Comités Secrets." Every one claims to know the composition of the strangely named "secret committee" of Bucharest, which, according to Col. Baker, includes, or did include in 1867, "Russian and Greek agents." Mr. Barkley, in his recent work on Bulgaria, declares that in his time (and Mr. Barkley only left Bulgaria a year or two ago) meetings of the Secret Committee of Bucharest used to be attended by the Russian Consul. General Tchernaieff, on the other hand, has asserted, in the first place, that there were not one but three revolutionary Committees at Bucharest when he visited that city in the spring of 1876, a few weeks before Serbia declared war against Turkey; and, secondly, that the committees consisted entirely of Bulgarians, though some of these had been educated in Russia or had served as officers in the Russian army. The process of getting up an insurrection in Bulgaria was described some eight or nine years ago by Lord Strangford, who undertook to show (in the *Pall Mall Gazette*) "the exact method by which spurious insurrections were hatched and forced into existence in Turkey, with the deliberate object of establishing a sufficient show of anarchy, bloodshed, and massacres, calculated to precipitate a diplomatic or an armed intervention on the part of the greater powers of Europe, for the purpose of numbing and paralyzing all Turkish government in Turkey." Col. Baker has nothing to add to Lord Strangford's account of the measures taken by the Bulgarian revolutionists—or Bulgarian patriots, as many would call them—with the view of provoking a general rising. Lord Strangford, however, was wrong in supposing that the Bulgarian revolutionists of 1867 were nothing more than the paid agents of Russia, and Col. Baker is wrong in regarding the abortive rising of 1876 as having been planned with the express object of bringing about a massacre. The insurgent leaders were deceived in 1867, as they were again deceived last year, in regard to the possibility of raising the whole country against the Turks. But,

insane as was their attempt in both cases, there is nothing to show that it was made in either case with a view to failure, and for the purpose of causing the sanguinary repression by which the insurgents themselves were the first to suffer.

Like Lord Strangford, Col. Baker has a very good opinion of the Bulgarians. Messrs. St. Clair and Brophy described them eight years ago as miscreants and cowards. Mr. Forsyth spoke of them last session in the House of Commons as "some of the most amiable of mankind." The truth seems to be that they are very kind-hearted and very much afraid of the Turks. We have the authority, too, of Mr. Barkley, for saying that they are industrious and intelligent; and as numbers of them worked under Mr. Barkley, who, it may be remembered, resided several years in Bulgaria as an engineer, his testimony is of some value. When Col. James Baker travelled through Bulgaria, in 1874, "the people were prosperous, peaceful, and contented, and their whole thoughts were concentrated upon education and progress." Eighteen months afterwards the species of rising took place which led to the massacre of the inhabitants.—

"The seeds of this disturbance," writes Col. Baker,—“for I cannot call it rebellion—were sown by the same hands as in 1867-68, but the ground on which they fell was in a different state of preparation. In the first case, the rest of the country was at peace. Midhat Pacha, a man of real energy and ability, was on the spot with a well-organized body of military and police, and the disturbance was crushed as soon as it had begun. In the second case, the country was plunged in civil war; the religious fanaticism of the Turks was roused by the rebellion of some of her Christian subjects in neighbouring provinces; their troops and police were scattered over the disturbed districts; their temper was irritated by the known machinations of one foreign power, and the galling fetters placed upon them by others; they hourly expected Serbia to declare war in their front, and they were assured that Bulgaria was going to rebel in their rear. Financial shipwreck stared them in the face, and the whole machinery of government was in wild disorder; the Bulgarian people were in a state of terror at the alarming reports from the neighbouring province of Herzegovina, and at the events which were foreshadowed in Serbia. At this moment the match was put to the mine, which was to explode in the Bulgarian rebellion, and there was no Midhat Pacha on the spot. The result was a panic amongst the Bulgarians, and a panic amongst the Ottoman authorities. There is no combination of circumstances more favourable for cruelty and massacre than that of uncontrollable terror. A nation, like a man, in a panic, is in a state of temporary insanity.”

This explanation would, as an explanation, be more satisfactory if the Turks had perpetrated no massacres in Syria, and in the island of Scio. It is but fair, however, to remember that insurrections in Turkey have not of late years led invariably to savage reprisals, and that the rising of 1867 was suppressed, so to say, in an orderly manner.

From the Bulgarian insurrection we pass naturally to the Circassians, who played so horrible a part in stamping it out. Col. Baker had no experience of them in their ruffianly aspect; but he met several Circassian chiefs in private life, and found them pleasant fellows, though much given to thieving. One of them calling on Mr. Brophy, and being invited to tea, formed an irresistible attachment for the teapot, which was apparently of silver, but in fact, of Britannia metal. After sounding its

praises for some time he observed to the owner that by the laws of true hospitality, a guest who admired any thing as much as he admired that glittering teapot ought to receive it as a free gift. Then with a jocular air he wrapped it up in a handkerchief and put it into his great-coat pocket, smiling, and saying, as though he meant it, that the teapot belonged to him in virtue of his excessive admiration for it, until at last, carrying out the joke to its final limits, he disappeared with the object of his affection, declaring that nothing should induce him ever to part with it. Soon afterwards this Circassian, who, though somewhat dishonest, was not a mean nor an ungrateful man, furnished Col. Baker with a good horse, for which it was stipulated beforehand that the Englishman, without asking questions and without bargaining, should pay the precise sum of 6*l* 10*s*.

Col. James Baker's somewhat bulky volume, without being methodically put together, is nevertheless recommended by a certain completeness. It is provided with a good index, and it contains a useful glossary of Turkish words in common use. The author, too, deals with almost every "question" which has arisen in connexion with European Turkey; and he gives a great deal of interesting information on the subject of travelling, farming, the manners and customs of Jews and gipsies in Turkey, the work done by the American missionaries, the plan of education at Robert College, and so on. Col. Baker made his long visit to Turkey at a most interesting time; and the upshot of his observations in the year 1874, just before the troubles broke out which have had the effect of bringing Turkey once more into conflict with Russia, was that the condition of the Christian population of Turkey showed signs of steady and rapid improvement. This remark holds good in particular of Bulgaria. We know by the evidence of travellers as observant and as impartial as Col. Baker himself, that another state of things prevailed in Bosnia and the Herzegovina, where the insurrections began which led at last to the Servian declaration of war. Col. Baker did not visit either of these provinces; and, perhaps, for that reason his book ought not to be called 'Turkey in Europe.' But just now both Bosnia and the Herzegovina seem to be forgotten. The Russians themselves are intent only on Bulgaria; and the question of the future of the Bulgarians, who are in the first place to be liberated, and in the second place—as some fear—to be subjected to a government of Russian officials, is, for the moment, the most important of all questions in connexion with European Turkey.

Ought a lady to go to Bucharest, enter into the spirit of Roumanian society, have generally what the Americans call "a good time of it," and then come back lamenting the wickedness of the place, and denouncing the wrong-doers with whom, to the last, she evidently sympathizes? That is what Mrs. Florence Berger has done, and the Roumanians will, perhaps, not like it. The English reader, however, will not mind; and many, perhaps, will think better of Mrs. Berger for turning up her eyes with horror at the mere thought of the city where she spent such a pleasant winter.

For Mrs. Berger really enjoyed herself; and the gaily-penned record of her experiences is

itself eminently enjoyable. Her style, however, is disfigured in many places by that tawdry splendour for which the writings of Ovid are so remarkable; and her elaborate description of Bucharest, in which we are assured at some length that Bucharest is not like certain other cities, which no one expected it to resemble, reminds one, less by its wit than by its method, of Mr. Sala.—

"There are no temples," we are told, "as on the Acropolis; no ruins like the house of Pausanias the Ædile; no palaces like the Pitti and the Uffizzi and the Farnese; no frescoes as in the Sistine chapel; no perfect specimens of a lost art as in the coloured windows of the Dom at Köln. There are no opera-houses as on the Boulevard des Capucines [there is not, by the way, any opera-house on the Boulevard des Capucines] and in the Opéra Ring; no cafés as at Naples [are cafés, then, peculiar to Naples?]; no bull-fights as at Seville; no dancing dervishes as at Pera; no skating rinks and polo-clubs as in London."

This negative method of description, in which everything is described except the describer's proper subject, is employed very frequently. Of the Roumanian, for instance, we are told that he does not present the least resemblance to "the Turk, the Bosnian, the Galician, the Serb, the Montenegrin, or the Greek." Why should he? And why are we not also informed that he is unlike the Hungarian, the Ruthenian, and other neighbours, with whom it is not at all necessary to compare him?

Mrs. Berger does not trouble herself with political questions. No one will be able to find out from her volume whether Roumania really sighs for independence. But her descriptions of life in the Roumanian capital will be read with great interest now that Roumania is occupying the attention of all Europe.

Translations, Literal and Free, of the Dying Hadrian's Address to his Soul. Collected and Arranged by David Johnston. (Bath, Printed for Private Circulation.)

THIS handsome little volume of translations by several hands, as people would have said in the last century, has evidently been a labour of love on the part of the editor. He has spared no pains to bring together, from every possible quarter, a variety of opinions on a much-contested point—the precise meaning of the famous lines which the Emperor Hadrian is said to have written on his death-bed. The Augustan historian, to whom we owe their preservation, thinks meanly of their poetical merits, and not a few scholars have taken a similar view of them, notably Bernhardt and Dean Merivale. Most English readers, however, discover in the poem a touch of sentiment which, "as the Emperor was a heathen" (to quote the words of Pope), gives it an interest and value irrespective of its merely literary qualities. One of Mr. Johnston's contributors goes so far as to declare that the verses are, to him, "the most interesting in all ancient poetry"; another praises their tenderness and delicacy; a third speaks of them as containing a whole world of feeling in a nutshell. Mr. Johnston himself agrees in the main with the judgment embodied in Pope's two letters to Steele, and does not see "either jest or levity in Hadrian's last utterance." On the other hand, the late Lord Neaves thought the verses overpraised, and

had the courage to say that, without the diminutives, they would be deemed poor and worthless. The fragments of criticism in the introductory pages of the volume show that, even among Mr. Johnston's contributors, there is considerable diversity of opinion as to the value and drift of the poem; and the translations proposed (as many as 116 in all) bring this diversity of opinion before the reader in a very palpable form. Regarded as modern poems, many of these translations are graceful pieces of work, and often extremely felicitous in point of expression; but, viewed as translations, it is quite clear, from the divergence between them, that they cannot all be equally true representatives of the Latin original. We may as well give the Latin in full; it runs thus:—

Animula vagula blandula
hospes comesque corporis,
quæ nunc abibis in loca?
pallidula rigida nudula,
nec ut soles dabis iocos.

If the versions in this collection have any one common feature, we should say that they are, as a rule, too modern in colour and sentiment, and that the authors appear to find too much pathos in Hadrian's language. His use of diminutives is merely a fashionable form of affectation; and it strikes us as being only part and parcel of the general affectation which underlies this effusion. That Hadrian compares his soul to a pet bird is a point which several of the translators have duly recognized, one of them opportunely reminding us of the poem of Catullus on Lesbia's sparrow as the source whence Hadrian derived his inspiration. But a comparison of this sort, between the soul and a pet bird, is, in itself, somewhat far-fetched, and, as elaborated in the poem, it soon degenerates into a conceit of the most frigid order. According to our reading of it, the sum and substance of this address to his soul is briefly this:—Now that the poor little thing is departing, what sort of habitation will it find when it has left its comfortable home with the body, no longer alternately flitting away and returning to caress (or coax) its lord, but henceforth pale, stiff, houseless, and incapable of its old drolleries? The diminutive "animula" is not necessarily, as many seem to assume, a term of endearment; it indicates rather the pity which is akin to contempt, like the Greek ψυχάρμορ, of which it is the translation. "Vagula," as most have seen, describes the ways of a bird, "blandula" those of a pet bird; and the two together are not so very unlike the English "sometimes coming, sometimes coy," if we reverse the order of the epithets. Now "vagula" may no doubt be transferred and understood of the soul (in the sense of "wayward," "volatile," or something of that kind), but no artifice of translation can make "blandula" look right and intelligible in the new application Hadrian gives it; in the very first line, therefore, he fails, and is unable to keep up the idea with which he starts, and his failure becomes more conspicuous as he goes on. In the treatment of the second line, we observe that many are content to ring the changes on expressions like "this clay," or "this mortal clay," as an equivalent for "corporis"; yet, if there is anything certain, it is this, that a rendering of this description is a false note, marring the effect and intention of the whole poem. Instead of depreciating

the body, Hadrian does just the reverse; his aim is to emphasize the miserable plight of the soul as soon as it ceases to enjoy the hospitality of the body, when its life in the flesh is ended; he talks, in fact, like a Greek of the Homeric age, and not like a spiritually-minded Christian or Neo-Platonist. In the third line we notice that many give "whither" as the translation of the Latin "quæ in loca," whereas the words suggest a contrast between the present abode of the soul, the body, and the unknown regions (as Byron turns the phrase) to which the soul migrates at death; the line means emphatically "to what kind of new home art thou now about to depart?" As regards the fourth line, Prof. Edwin Palmer has rightly observed that Hadrian's language is throughout, strictly speaking, applicable to the body only. We are familiar enough with this transference or confusion of ideas to a certain extent, for we all know that ghosts are, like dead bodies, pale; but Hadrian surely strains the conventional possibilities of language when he speaks of the soul after death as "rigida" (=stiff, as most of the translators have seen), apparently intending this epithet to serve as a sort of antithesis to "vagula" in the first line. "Nudula," we suspect, means "no longer hospes corporis," and, therefore, not so much "naked" as "houseless" or (as one of the translators expresses it) "homeless." The fifth line is practically a complex epithet, equivalent to "non amplius datura quos soles iocos," the counterpoise of "blandula" in the first line. These correspondences between the first and second halves of the poem are partially recognized by all the translators, but it cannot be said that any one has brought them out as clearly as could be wished. It would, no doubt, be a marvellous achievement to do justice to the original in an English version of befitting brevity. Such correspondences, however, are worth pointing out, because they reveal the mechanical structure of the poem, and enable us to see how it was that Hadrian (thinking more of the bird than of his soul) brought in the absurd fifth line, to puzzle or offend men of taste like Lord Neaves and others.

As representations of the Latin original we prefer translations (like those marked II., III., LIV.) in which there is little or no trace of the kind of sentiment which it has been, since Pope's day, the fashion to read into the poem. Many of the other versions are excellent in their way, terse, poetical, and refined, but too serious and elevated to express the original. When one sees the means by which Hadrian's verses are made to pass muster in an English dress, one may, perhaps, deem these devices a further proof that the poem is really neither more nor less than an over-elaborated conceit. But whatever our view of the verses and their maker, we must not forget that Mr. Johnston deserves all honour and thanks for the labour bestowed on his admirable little volume. He has certainly made us understand by the test of experiment, the manifold difficulties connected with the interpretation and criticism of this unique specimen of the imperial poet's handiwork.

Sind Revisited; with Notices of the Anglo-Indian Army; Railroads, Past, Present, and Future, &c. By Richard F. Burton. 2 vols. (Bentley & Son.)

MORE than a quarter of a century has passed since Capt. Burton produced his 'Scinde; or, the Unhappy Valley,' a smart, rattling, clever book, showing even then considerable familiarity, a familiarity since so greatly extended, with Eastern matters. The work now issued is, in substance, not much more than a new edition of the former, taking a "new edition" to mean, as it used to do, something more than a reprint. The original was, as the author tells us, favourably received, but we cannot think he has been altogether well-advised in reconstructing the new work on exactly the same lines, especially as he desires for it "a more than mere transient popularity." He might, too, have allowed the lapse of time to mitigate certain antipathies, and temper his judgments of men and things. It is to be regretted, for instance, that he allows himself to write as he does of gallant and honourable men like General Jacob. The work is written in the form of a monologue, addressed to his companion "Mr. John Bull," to whom he discourses on the various scenes through which they pass, dwelling especially on all that is hardest to understand, and most startling to the average, untravelled, conventional Briton. There is, as might be expected, a considerable outpouring of Oriental lore, and a thorough familiarity, not only with Eastern manners and ways, but with the modes of thought and feeling of which these are the expression. The form of the composition is used, not unskilfully, to recall or to point out to the Englishman how totally different from his own is the view—and consequent line of action—taken by the Asiatic on the most ordinary subjects, and how necessary it is that this should be borne in mind by those who have to deal with him. Nor can it be said that the sprightly style of monologue to which the author has condemned himself is, considering the inherent difficulty of maintaining it through two volumes, otherwise than well sustained. But we confess to having been at times somewhat bewildered, if not fatigued, by the superabundant flow of allusions, historical and otherwise, which, while displaying the extent of the author's resources, do not always equally illustrate the matter in hand. His object, no doubt, among other things, is to impart solid information on certain points, and this, we venture to think, would have been accomplished to the greater advantage of his readers by the occasional use of a more matter-of-fact style of description.

Sind is still, he tells us, "an unhappy valley, a compound of stone, sand, and silt," and with a climate equally dangerous and unpleasant. And hardly treated as it has been by Nature, it has also suffered much at the hands of man, for it "came into our possession battered by foreign invasion, torn by intestine dissensions, and almost depopulated by bad government, . . . an Eastern Ireland on a large scale." But most of the evils arising from these last causes have been checked under our rule; Indus flotillas, improved harbours, and now railways are doing much; while a skilful development of

the irrigating powers of the Indus not only multiplies the resources of the country, but may tend greatly to better the climate.

Although in many points the likeness between Sind and Egypt is, as Capt. Burton points out, curiously close, their respective rivers differ considerably in character. Irrigation in Sind is mainly provided for by canals, which, starting from near the river bank, and following thence the natural slope of the country, are filled by the river when in flood. But the impetuous and wayward character of the stream, constantly silting up the canals, and causing the supply of water to fluctuate greatly from one season to another, makes agriculture precarious, and the cultivators careless in proportion.

The gradual rise of the river level, too, which must take place by the yearly deposition of silt in its channel, is so infinitesimal that there is often barely sufficient fall on either side to carry the flood waters along the canals. A slight alteration in the level of the country, therefore, by an earthquake, or even, as Capt. Burton points out, too much engineering interference at one of the abrupt bends of the stream, might easily send the river back into its old and more easterly channel. But our author's reason for apprehending this seems based on a fallacy. "The river," he says, "lies on a meridional line, and therefore tends to deflect eastwards." He forgets apparently that the direction of any such tendency depends on the direction in which the river flows. As a matter of fact, supposing that the theory to which he alludes has any force, a river in the northern hemisphere flowing southwards would tend to deflect, *not* to the East, but to the West. It may be doubted whether the tendency in question, which depends on the difference in velocity of the rotation of the earth at every stage along a meridional line, could produce any sensible effect in the case of a river, where the water flows so slowly, and is subject to such considerable friction. As a fact, however, the steep western bank of the Indus is in parts being rapidly eroded, huge masses daily crashing into the river, to the great danger of the passing boats; and the river has certainly twice changed its course, in a westerly direction, since the days of Alexander. Another move of the kind, though it might rehabilitate some ruined cities of the ancient valley, would be a serious blow to the present order of things.

Capt. Burton is no Russophobist; the last excuse for panics to Russian invasion was removed, he considers, by our annexation of Sind, and consequent establishment in force along the more open frontier of India, leaving, in fact, no possible access except through Cabul towards the Punjab. But he sees various weak points in our system. He is much impressed with the danger, insisted on besides by many practical soldiers, of having so few officers to each native regiment, a defect which cannot be repaired on an emergency by the addition of others, who, as strangers, would not command the confidence of the men. In its present condition he declares the army unfit to face even the Afghans, much less the Russians. Again, he thinks we are heavily handicapped in our government of these races by our "humanitarian prejudices." He dwells, almost wistfully, on the "complete success," in Arabia, of the wholesale massacres and implemements by Mohammed Ali and Ibrahim Pacha, compared

with which *our* punishments must, he says, appear contemptible enough to these barbarians. The success which follows the perfect adaptation of means to an end is very attractive to Capt. Burton. However, after describing with much humour and gusto the way in which any military commander may reduce a refractory district, so as to become the idol of his soldiers and a hero to his subjects, our author is careful to add:—

"Mind, sir, I do not want permission to erect pyramids of skulls, or to hang my hostages, but I think we may claim, and that you should concede to us, some slight relaxation of prejudice; for instance, free leave to modify and proportion punishments to the wants of a newly conquered people, as long as we avoid such barbarities as torture and general massacre. Where you imprison I would always flog the poor and hang the rich. . . Hating cruelty, your taste verges towards the other extreme—an unwise clemency, far more cruel than wise severity."

Capt. Burton is never deterred from saying exactly what he thinks by the fear of running counter to any prevailing sentiment; but we cannot help remarking that his usual tone of strong sympathetic appreciation of Eastern life and ways seems inconsistent with his very low estimate of Eastern character, for he holds that the love and practice of truth, honesty, or fairness are hardly to be met with in an Oriental.

From his study of the workings of the Oriental mind, he believes he has found a clue which explains at once its greater astuteness compared with the English, and its failure when brought into collision with it.—

"Does it not strike you," he says, "that the uncommon acuteness of Oriental wits may be simply the result of their unlearnedness? Instead of dulling their brains with reading and writing, arithmetic and the classics; logic, philosophy, and metaphysics; history, divinity, and mathematics; they apply themselves, Yankee-like, to concentrating their thoughts upon one point—on the business of life, its advancement, its struggles, and the terminus which it proposes to reach. Must not this sharpen the intellect to an almost preternatural sharpness? . . . But nature has set a bar to the progress of worldly wisdom among Orientals; the obstacle being their inability to conceive what 'honest' means, to enter into even the lowest sense of the apophthegm, 'honesty is the best policy.'"

As Lady Hester Stanhope said, no one could handle them so effectually as the honest and positive naval officer of the old school; on the other hand, those who have most prided themselves and based their conduct on their familiarity with native ways and character, have generally, Capt. Burton remarks, been outwitted.

Readers of Capt. Burton's former books need hardly be told that they will find vigorous and telling sketches of every class of the population. The Sindian is described as exceptionally dishonest, vain-glorious, drunken, immoral, and cowardly; horribly afraid of death, a rare exception to the ordinary Eastern fatalism; he is debased, too, by long oppression at the hands of the stronger Beluch, and by dependence on the Hindu banyans, who have plundered and impoverished him. The baneful effects of the hold which these usurers obtain over the cultivators, large and small, in different parts of India, is one of our many and long-standing difficulties. The author describes a famous banker at Shikarpur, a type of his class, as—

"a small, lean, miserable-looking wretch, upon

whose wrinkled brow and drawn features, piercing black eye, hook-nose, thin lips, stubbly chin, and half-shaven cheeks of crumpled parchment, Avarice has so impressed her signet that every one who sees may read. His dress is a tight little turban, once, but not lately, white, and a waist-cloth in a similar predicament; his left shoulder bears the thread of the twice-born, and a coat of white paint, the caste mark, decorates his forehead; behind his ears sticks a long reed pen, and his hand swings a huge rosary. . . He could, perhaps, buy a hill principality with a nation of serfs, yet he cringes from every Highlander who approaches his cloth-shelves, or his little heaps of silver and copper, as though he expected a blow from the freeman's hand. Scarcely a Moslem passes without a muttered execration on his half-shaven pate, adown whose sides depend long love-locks, and upon the drooping and ragged mustachios covering the orifice which he uses as a mouth. There is a villainous expression in the Shylock's eyes as the fierce fanatics void their loathing upon him; but nothing in the world would make him resent, or return slight for slight—nothing but an attempt to steal one of his coppers, or to carry off a pennyworth of cloth." But this man's "bills of exchange would be discounted without question or demur in places distant a six months' march."

Capt. Burton is able to favour us with many details of female life in Sind, but the subject is not an attractive one even when, occasionally, treated in a style which "Mr. John Bull" does sometimes relish when on his travels, though he will resent such freedom when at home. In the Hindu woman's life there is at least one touching feature, the absorbing devotion of the mother to her son; besides, as Capt. Burton says, "being under strict surveillance, and hourly liable to bodily chastisement administered with no sparing hand, they are good, hard working, and affectionate wives"; but neither of these charms is by any means prominent in the Sindi.

Among other interesting topics handled—or *effleuré*—by our author, is the comparison between the present state of the country and its condition when he left it in 1848—a comparison which affords substantial proofs of the benefit derived, in a single generation, from British rule. His pages abound, besides, in characteristic and amusing anecdotes of personal adventure, of manners and customs, of tradition and romance; there are spirited translations of poetry; and illustrations, in almost every page, of life and manners, the fruit of large experience and of a well-stored memory. These last, as we have already hinted, are perhaps poured forth in too great and ostentatious abundance, and with hardly sufficient regard to the mental digestion of "Mr. John Bull," who would not, we fear, by the end of his journey, be able to give a very coherent account of all he had seen and heard.

Extracts from the Diary of Christopher Marshall, kept in Philadelphia and Lancaster during the American Revolution, 1774-1781. Edited by William Duane. (Albany, U.S., Munsell).

THAT intelligent person, the general reader, would, in the somewhat improbable event of his perusing it, pronounce this book very dry. Yet the mass of trivial and prosaic details of which it is composed contains several valuable fragments of information. As a picture of what non-combatants underwent during the American Revolution, it is more instructive than brilliant narratives of battles and victories.

It is pleasant to be able to add that it has an excellent Index, for which the editor merits our thanks. Unfortunately, unqualified praise cannot be extended to him in other respects. Such a book as this ought to be copiously annotated; nearly every page has some reference which requires elucidation; there are 300 pages and not more than 130 notes, the majority of which are of a formal character. An illustration of the omission to furnish explanations of statements in the text is the case of the "Annals of the Brethren at Ephrata," which Mr. Marshall often mentions and says that he corrected. Now a note might have told the reader, whose curiosity is excited about these brethren and their annals, something which would allay it. Again, the references are frequent to accounts given of particular occurrences in the newspapers of the time. Many of these newspapers are still in existence, and Mr. Duane might have reproduced from their columns some of the things which Mr. Marshall considered worthy of notice. Doubtless Mr. Duane is so well versed in the history of the period that he does not see any occasion for repeating what he deems commonplace; yet many readers of this Diary will regret that he is so chary in communicating information.

We should like to know more than is told here about Mr. Marshall himself. It is stated in the short Preface that he was a member of the Society of Friends, and belonged to one of the oldest English families which settled in Pennsylvania. He is said to have been so extreme a partisan of the Whig cause, at the outset of the Revolution, as to be expelled from the Society; surely, however, he must have done something more than merely show "sympathy with the cause of American liberty!" Other Quakers, of whom General Greene was one, ceased to belong to the Society, but this was on account of taking up arms. In like manner, Mr. Marshall must have disregarded the tenet of non-resistance in a public and practical manner. We infer that he was a merchant in Philadelphia; but this is not clear, and it is one of the many things which the editor omits to explain. The first entry in the Diary is made on the 9th of January, 1774; the last on the 24th of September, 1781. The first is very brief:—"Very little news has transpired this week, except an observation on the conduct of the Bostonians. See *Pennsylvania Journal*, No. 1623." We quote this for the twofold reason that it proves the penny-a-liner of our day, who is constantly taken to task by critics for using "transpire" in this sense, is not an innovator, and that it exhibits the opportunity for annotation of which Mr. Duane might have taken advantage. If the number of the *Pennsylvania Journal* referred to be in existence, it would gratify the reader of the Diary to learn what was the observation in question on the conduct of the Bostonians. Among the entries at the beginning of the Diary are the names of the vessels bringing passengers from Ireland. Between the end of May and the beginning of December, 1774, no less than ten of these vessels arrived at Philadelphia with a specified number of passengers; one entry says that within the last week some vessels arrived from Ireland, and one from Holland, "with a number of passengers." Without allowing for the latter, and taking the figures as they stand, between three and four thousand immigrants

landed at Philadelphia from Ireland in the space of seven months. This represents an exodus from that country as great as what has attracted attention in recent days. It shows that the American Colonies were very attractive to emigrants before the Revolution which converted them into independent States.

The false news in this Diary is plentiful, and enables us to understand that the people found it as difficult to learn the facts then as we do in these days, when it is the rule for two telegrams, of equal authority, to give contradictory versions of the same occurrence. It was supposed in Philadelphia that Lord Percy was slain during the retreat from Lexington; that the Duke of Gloucester had avowed himself the author of a scandalous publication called the *Crisis*; that a whole regiment of light dragoons had refused to cross the Atlantic and fight against the Colonists; that, after the combat at Bunker Hill, General Burgoyne was thrown into a deep, settled melancholy, walking about the streets and talking to himself, while General Gage was "often out of his head"; that four officers in the regular army had thrown up their commissions on account of General Gage's "base and cruel proceedings"; that General Burgoyne's troops had mutinied; that the Canadians had risen and taken all the baggage of General Burgoyne and his officers, which was valued at 150,000*l.*; that Dr. Franklin was assassinated in France; that General Arnold had left Philadelphia and gone over to the enemy, nineteen months before his treason was perpetrated; that West Point was captured by the English on the 28th of June, 1780. These are but a few samples of the false reports with which the Diary abounds. Mr. Marshall admits himself to be perplexed whom or what to believe. Writing at Lancaster, he says, "It's wonderful to hear and see the progress and fertility of the lying spirit that moves about in and through the different classes of men in this place, attended with such twistings, windings, and turnings, that it seems impossible to fix any truth upon them." Again, writing at a later time, and after he had evidently done his utmost to learn what had happened, he mournfully records that, "there appears to be no kind of news to be depended upon, but as for lies, this place is really pregnant, and brings forth abundance daily, I might safely say, hourly."

As a specimen of Mr. Marshall's mode of treating public displays, may be given his account of what he saw when the Declaration of Independence was proclaimed in Philadelphia:—

"8 July.—Warm sunshine morning. At eleven, went and met the Committee of Inspection at the Philosophical Hall; went from there in a body to the Lodge; joined the Committee of Safety (as called); went in a body to the State House Yard, where, in the presence of a great concourse of people, the Declaration of Independence was read by John Nixon. The company declared their approbation by three repeated huzzas. The King's arms were taken down in the Court Room, State House, at the same time. . . Fine starlight, pleasant evening. There were bonfires, ringing bells, with other great demonstrations of joy upon the unanimity and agreement of the declaration."

The sombre picture in the Diary of public affairs and private sufferings is slightly relieved by references to the eccentric doings of "our Poll," who plays a part corresponding in

some things to that of Mrs. Knip in Pepys's Diary. If he were sorely tried by this female servant, he had an equally painful wrestling with his man, Antony. The latter declared it his duty to please no man, but to act as the Lord commanded, an application of Quaker principles which Mr. Marshall did not relish. On the other hand, he had a wife who was a pattern of all the virtues. We confess to feeling considerable interest in Mr. Marshall's doings, and must repeat our regret that the editor has given no personal details about him. From the Diary may be gathered a good impression of the state of feeling in Pennsylvania during the Revolution, when, in the diarist's words, nothing could "be had cheap but lies, falsehood, and slanderous accusation. Love and charity, the badge of Christianity, is not so much as named among them."

In addition to the shortcomings we have pointed out, there are a few slips, such as "Lt.-Col. Bern" being printed instead of Lt.-Col. Baum, and "plain pudding" being given as a part of Mr. Marshall's Christmas dinner instead of, what he doubtless had, plum pudding. Several words and phrases are curious; one phrase is new to us; it is that a document was signed by all the "tag, long-tail and bob," this being a variation upon tag, rag, and bob-tail. The book will undoubtedly prove serviceable to all investigators of the History of the United States.

History of Hertfordshire, containing an Account of the Descents of the various Manors; Pedigrees of Families connected with the County; Antiquities, Local Customs, &c. Parts IX. and X. Hundred of Hertford. By John Edward Cussans. (Chatto & Windus.)

THE Hundred of Hertford is a part of that portion of the shire which once belonged to the Crown, and which Elizabeth gave to the Cecils. Its history is, in the main, well told by Mr. Cussans, in fine type, with broad margins and good illustrations. The royal hundred possesses various mementoes of its former greatness, some of them being in a most dilapidated condition. The courtyard of Elizabeth's Queen Hoo Hall, for instance, "is now a manure-yard belonging to the farm, and fowls find shelter in a chamber whose walls are covered with panelling of carved chestnut." In the churchyard of the parish (Tewin) there is an altar-tomb to Lady Anne Grimston, from beneath which, seven ash-trees, growing from one root, and three sycamores, single rooted, have lifted the tomb, and have so embedded the iron railing in the wood, that it is impossible to sever the stems from the metal rails. Out of this fact has grown a stubborn legend that Lady Anne was an atheist and a disbeliever in a resurrection—a legend which lives on in spite of the Earl of Verulam's demolition of it in *Notes and Queries*.

Among errors corrected may be noticed one connected with Queen Isabella, wife of Edward the Second, and the so-called "She-wolf of France." The accepted story is, that she was rigorously imprisoned in the castle of Risings, and that she miserably died there; but proof is here given that the lady, for some time before her death, kept a joyous house in the Castle of Hertford, where she quietly died. There is a quaint epitaph in Hertford church-

yard which has escaped collectors. It is on a Mrs. Cranmer, who died in 1699, leaving 200*l.* "for a Perpetual Encouragement to the Organist of this Church." For this liberality her epitaph is made to run thus:—

Her soul, the lacked of God that follows,
Outsings her anthems in All-hallows.

On a millwright and his wife, the inscriptions are most appropriately cut on two mill-stones half sunk into the ground. The oldest readable stone in the churchyard bears these words, "Here lyeth Black Tom, of the Bull Inn, in Bishopsgate Street, 1696." Let us say, by the way, that there are not a few old epitaphs in this book which have quite a new ring.

Among the pleasant places in the Hundred, Amwell must not be passed over. It was sung, in a sober, stiff sort of measure in the last century by Scott, whom Johnson loved; but Amwell has been made more illustrious through Isaak Walton than by the Quaker-poet. The sun had not risen when the humane *Piscator* and *Venator* met on Amwell Hill, and went with the otter-hounds, and killed that mother-otter and her innocent young, before they walked to the pretty inn, and drank a cup of barley wine previous to addressing themselves to the other humane business of hooking fish. Another, Isaac Reed, rests regretted in Great Amwell:—

A candid critic,—None more skill'd than he
To mark the faded wrecks of Poesy,
And call them back to life;—skill'd to bestow
Fresh wreaths to bind on Shakspeare's deathless brow.

A great robbery is committed on Shenstone in this churchyard, and Mr. Cussans seems ignorant of the fact. On the tomb of a Mrs. Jessopp, 1839, are the words "Heu! quanto minus est cum reliquis versari quam tui meminisse," which Shenstone composed as an epitaph for his friend Miss Dolman. A more priceless relic of a greater poet than Shenstone is to be found at Mr. Baker's, Bay-fordbury. Chief in the great collection there of literary treasures is the original MS. of the first book of 'Paradise Lost,' with marks and corrections as it was prepared for the press, in the handwriting of Milton's daughter.

A good example of old times is met with in the fact that, in 1693, to get 33,000*l.* safely from Hertford to London cost 60*l.* for twenty men to guard it to London against robbers. This was done in four separate journeys. M'Adam, the "Colossus of Roads," as weak wits called him, lies in Broxbourne Cemetery. The motto suggested for him by feeble wags is not on his tomb,— "Miror magis." Should a copyholder die intestate on the western side of a particular line, his eldest son inherits the copyhold; but if the land be on the eastern side, the copyhold goes to the youngest son. Theobalds is very well described, and its glory was great from the time when, in 1564, Elizabeth paid the first of her fifteen visits. James gave Hatfield for Theobalds in 1608. There James died, and Charles was first proclaimed king. Thence, too, he went to the raising of the standard at Nottingham in 1642. "Nine years later scarcely a vestige of the palace remained." There is, however, a memento of it in the "Theobalds Road," north of Holborn, the local pronunciation being "Tibbald's Row." The estate was part of the reward bestowed on General Monk.

Of such incidents as the above there are

innumerable samples, light ballast of the heavier freight of pedigrees and statistics. We have said that, "in the main," the county history is correct; but we must take exception to the narrative of the famous case of Spencer Cowper, who was tried, in 1699, for the murder of Sarah Stout, a handsome young Quakeress. In this county history, the false colour given to the story by Macaulay is unfortunately perpetuated. Mr. Cussans says that the fair Friend "was deeply in love with Spencer Cowper, but no evidence was produced to show that her passion was reciprocated. Having to attend the spring assizes of 1699, at Hertford, Cowper called on her and delivered her a bag of money which was due to her on a mortgage. The next morning she was found drowned." At the subsequent trial, Cowper and the three persons indicted with him were "honourably acquitted." Much has been made of Macaulay's imaginary "bag of money," which, reduced to plain facts, was simply the sum of six pounds and some odd shillings, which Cowper, as the young lady's agent, had to pay her. By similar reduction, the reality that takes the place of the romance is not creditable either to Cowper or the beautiful Sarah Stout. She was desperately in love with him, and did not care to hide it, though he was a married man. He was glad to have a young lady in love with him, and basely showed her letters to his companions. On the evening before the assizes opened, they were together in the house of the lady's mother. They seem to have had a lovers' quarrel. They both left the house that night, but whether together or not was never proved. At all events, the lady was next found dead in the river, and Cowper was tried for murdering her, though the worst that could be brought against him was his apparent indifference to her unhappy fate. There was nothing to affect the character of the latter, save her infatuation for a man who was married. It is probable that what she felt to be a cruel destiny drove her to self-murder; but it is certain that the destiny might have been rendered tolerable had the married man avoided meeting the poor girl, and, instead of playing with her feelings, made clear to her that, by cherishing them, she was making sacrifice of all womanly dignity. They who would thoroughly understand this melancholy story should compare Mr. Paget's sifting of the facts and of Macaulay's arrangement of them, in 'Paradoxes and Puzzles.'

Vergleichendes Wörterbuch der Finnisch-Ugrischen Sprachen. Von Dr. O. Donner. Heft I, 1874. Heft II, 1876. (Helsingfors, Frenckell.)

IN no department of comparative philology has so rapid an advance been made during the last two or three years as in the study of the Altaic languages. A band of devoted scholars, among whom the most conspicuous names are those of MM. Budenz, Ahlqvist, Donner, Lönnrot, Ujfalvy, and Weske, have taken up the work commenced by Castrén, Schiefner, and Schott, and are now doing for the Altaic languages that same service which, in the last generation, was effected for the Aryan tongues by Bopp, Pott, and Grimm, and their fellow-labourers.

Dr. Donner has taken upon himself one of the most laborious, and, at the same time, one

of the most useful, portions of the work. Leaving to others the department of comparative grammar, he has undertaken to work out the comparative glottology of the Finnic languages. Dr. Donner, who now holds, beyond dispute, a foremost place among Altaic scholars, possesses special qualifications for this enterprise. A German by birth, a Finn by domicile, he occupies the position of Professor of Sanskrit and of Comparative Philology at the Finnish University of Helsingfors. He thus brings to the study of the Altaic languages a competent knowledge of the methods and results of Aryan philology. He has already published a 'History of Finnic Philology,' as well as a collection of the epic and lyric poems of the Lapps, accompanied by a commentary and translations. His great work, the 'Comparative Vocabulary of the Finno-Ugric Languages,' the Second Part of which has just appeared, is simply indispensable to the Altaic student, and should find a place in every philological library.

In plan and execution the book resembles Fick's well-known 'Vergleichendes Wörterbuch der Indogermanischen Sprachen.' Dr. Donner takes *seriatim* the ultimate Finnic roots. Under each root he arranges the related words in the four great branches of Finno-Ugric speech. He includes in his plan—

I. The Tschudic languages of the Baltic: Finn, Estonian, Livonian, Vesp, Vod, and Lapp.

II. The Permian languages of the Ural: Zyrianian, Permian, and Votiak.

III. The Bulgaric languages of the Volga: Mordvin and Tschirimis.

IV. The Ugric languages of the Danube and the Obi: Magyar, Ostiak, and Vogul.

As to each of these languages we have tested Dr. Donner's work, and can bear witness to the conscientious and judicious use which he has made of the materials at his disposal. Dr. Donner does not wholly confine himself to the languages we have enumerated. He not unfrequently gives a useful cross reference to related words in the Samoyedic, Turkic, and Mongolic families, relying, for the most part, on the authority of Schott's 'Altäische Sprachengeschichte.' To attempt more than this would, as yet, hardly be advisable. After the appearance of Prof. Vámbéry's long promised etymological lexicon of the Turco-Tatar languages it may be possible for some scholar to do for the whole of the Turanian languages that service which Dr. Donner is now doing for their western branches, and which Dr. Fick has already done for Aryan speech.

Dr. Donner's work is not only invaluable to the Altaic student, but it frequently touches upon many points of general interest. It has been practically shown by Weber, Pictet, Fick, and Ahlqvist, that much light may be thrown upon primæval history by means of Comparative Philology. There is, for instance, no more interesting question in the prehistoric history of Europe than the relations between the first Aryan invaders of Europe and the Turanian tribes whom they displaced. Prof. Sayce has touched upon this problem in the valuable 'Lecture on the Study of Comparative Philology,' which he recently delivered on taking possession of his chair at Oxford. Prof. Sayce asserts (p. 17) that "the Finnic tribes were mainly hunters and fishermen when they first settled in Europe, and that

they learnt the elements of civilization—agriculture and cattle-breeding—from their neighbours, the Teutons and the Slavs." Following Ahlqvist, he alleges, in support of this assertion, that *aura*, the Finnic word for "plough," was borrowed from the Goths. This is perfectly true, but a reference to Dr. Donner's book (Nos. 126, 127, 261) proves that Prof. Sayce's inference cannot be accepted without qualification. Dr. Donner shows that the Eastern Finns, namely, the Zyrianians, Permians, Votiaks, Mordvins, and Voguls, who live on the Ural, the Obi, and the Volga, all call the plough by a genuine Finnic name, which originally denoted the hard crooked bough of a pine-tree. We have here before our eyes the very picture of that primitive plough, which must have been independently invented by the Eastern Finns. There is, however, no evidence to show that the Baltic Finns, domiciled in a more inhospitable clime, had any knowledge of the plough previous to their contact with Aryan races.

In the next place, in order to prove that sheep-breeding was unknown to the Finns when they first settled in Europe, Prof. Sayce adduces the fact that they borrowed from the Teutons the word *lammas*, a "sheep." This argument, however, falls to the ground when we learn from Dr. Donner (No. 143) that both Tschuds and Ugrians use also a pure Altaic word, *kari*, to denote this animal. The sheep must, therefore, have been known to the Finno-Ugric race at that very remote period when the Baltic Finns had not separated from their distant congeners on the Obi, the Ostiaks and Voguls.

It would be premature to pronounce any decided opinion as to the validity of Dr. Donner's ingenious explanation of the word *Sampo*, which has been such a *crux* to the expositors of the Kalevala. We may regard as quite untenable the old theory, that the esoteric meaning of the chase after *Sampo* was nothing more than the discovery of the quern. The fact that the land becomes dark when *Sampo* falls into the sea, and that, when *Sampo* is washed up again, the sun reappears, can leave no doubt that the Kalevala, like the primitive epics of other races, is at bottom a solar myth. There is, therefore, much antecedent probability in Dr. Donner's contention that the word *Sampo* may denote, etymologically, not the "quern," but the "sun struggling through the clouds." The wool and the swansdown of which *Sampo* is made would thus be the silver lining of the storm-cloud.

Dr. Donner produces some very curious linguistic evidence, which will be interesting to anthropologists, as to the primitive practice of the various Finnic tribes in relation to the cremation or inhumation of their dead (Nos. 380, 780).

We are glad to find that Dr. Donner's work decidedly improves as he goes on. The Second Part is superior in every way to the First. The plan is better, the arrangement is more clear, and the details are more ample. The author has, moreover, been able to take full advantage of two recent works by Budenz and Ahlqvist, which were only partially available when his First Part was going through the press.

NOVELS OF THE WEEK.

Winnie's History. By M. C. M. Simpson. 3 vols. (Hurst & Blackett.)

Shoddy. By Arthur Wood. 3 vols. (Tinsley Brothers.)

Dick Temple. By James Greenwood. 3 vols. (Chatto & Windus.)

THE scene of 'Winnie's History' is chiefly laid in France, and the author's description of French society seems drawn from experience. Though Winnie's hero, an untruthful histrionic *roué*, is widely different from the ideal she forms of her Count, he has the merit of being in love with her, as far as his nature will permit; and their attachment appears to raise the one from mere frivolity, and to enhance the unselfish simplicity of the other. As Émile dies in time to prevent further danger of unfaithfulness, Winnie preserves her ideal, and is happier in its possession than she would have been in the unromantic fruition of domestic happiness with sober Stephen Armstrong—a hero of a more genuine stamp. The character of this energetic young politician is lightly sketched, but is representative of many of the more conscientious of our rising public men; while in Aunt Eunice, in the old French Marquis, and the General and his wife, we find indications of appreciation of other types of character. The style, without special merit, has no patent shortcomings, and the book is a fairly average specimen of the readable novel.

Mr. Wood writes evidently with a knowledge of the homely life of the manufacturing district of which he treats. We are introduced by him to the family of a sturdy "self-made" master in the "shoddy" trade—one whose resolute will has enabled him to surmount the difficult path of worldly success, but who requires some discipline in the school of adversity before gaining the moderation in judging others which eventually moulds shrewdness into wisdom. The artifices by which the adventurer Clarence or Maismore succeeds in personating the absent Sherwin, son and successor of the deceased partner and benefactor of old Worsdale, and the stratagem adopted by the real Sherwin of acting the part of foreman in the mill in which he has a rightful share, are both far-fetched and improbable, and, in spite of their complexity, do not add much to the interest of the story; but for the contrasted characters of the two sisters, and the admirable part played by Dolly Worsdale as daughter, sister, and wife, it is impossible to find anything but praise. Nor is Joe Boothroyd, or Sherwin, in spite of his tortuous method of introducing himself, an unworthy partner of the heroine. Frank Ossett also is a healthy specimen of chivalrous boyhood. His friend Tim is also well drawn, though so mean and vulgar a scoundrel was scarcely worth the pains. Palethorpe, the effeminate parson, is, we are happy to think, an impossible caricature. He is certainly revolting enough, and never more so than when we catch the last glimpse of him in uxorious bliss with his Martha, and ready as ever to pervert good maxims and taint with his natural meanness even his poor attempts at benevolence. The accessories of dialect and description are not ill handled, and, in spite of occasional lapses into careless grammar, a good story is on the whole tolerably well written.

Mr. Greenwood is well known as an explorer of the by-ways of low life, and has given his experiences therein to the world more than once. This time he has thought fit to cast them avowedly into the form of fiction: we can hardly say of a novel. 'Dick Temple' resembles in construction, though not otherwise, the immortal adventures of the Pickwick Club, and has no more plot than that famous work. Three friends, two of them Londoners, one a countryman, "see life" somewhat after the fashion of Tom and Jerry, only in a manner more adapted to modern tastes. They visit a lunatic asylum, "assist" at a thieves' *soirée*, fall into the hands of swindlers, adopt various disguises, and drink on all possible occasions. It is perhaps to be regretted that their adventures are almost entirely in London; but possibly Mr. Greenwood, who must have plenty more incidents at his command, may take them into the Potteries and elsewhere on a future occasion. The various scenes are told with much spirit, though perhaps a little too diffusely, so as to suggest that space is more an object with the author than time. The love passages, which are rather tedious, were, we suppose, necessary to establish the claim of 'Dick Temple' to the title of a novel; but they can be skipped without any loss to the story. The style rather favours that of Mr. Maddison Morton, and suggests an idea of future dramatizing on the author's part, which might not be unsuccessful, as there are materials in the book for several farces.

OUR LIBRARY TABLE.

MR. J. E. BAILEY, F.S.A., has republished, with elaborate notes and an exhaustive memoir of the author, a scarce little work, originally issued in 1788, entitled *The School Candidates, a Prosaic Burlesque*, being a parody after the manner, and, as Mr. Bailey shows, with some of the matter, of Rabelais, on the proceedings at the election of a schoolmaster for the village of Stretford, near Manchester. The author, one of the unsuccessful candidates, was Dr. Henry Clarke, a mathematician of some repute in his day, who acquired the distinction, as one may say, of being excluded from the Royal Society by the action of the President, Sir Joseph Banks. Mr. Bailey has pursued with painful minuteness every thread of allusion connecting Clarke with the men of his day, and the result is a model of what may be called "local biography."

MESSRS. HARDWICKE & BOGUE send us their neat little *Peerage, Baronetage, Knightage, and House of Commons*, which Mr. Walford edits. Its small size and large type make it particularly convenient.

WE have on our table *Transactions of the National Association for the Promotion of Social Science*, edited by C. W. Ryalls, LL.B. LL.D. (Longmans),—*Zoology*, by A. Wilson, Ph.D. (Chambers),—*Animal Products*, by P. L. Simmons (Chapman & Hall),—*Sanitas Sanitatum et Omnia Sanitas*, by R. Metcalfe (Co-operative Printing Company),—*Garden Receipts*, edited by C. W. Quin (Macmillan),—*The New Practical Window Gardener*, by J. R. Mollison (Groombridge),—*University Life in Ancient Athens* by W. Hayes, M.A. (Longmans),—*Russia's Work in Turkey*, from the French of G. Giacometti, translated by E. Whitaker (Wilson),—*Human Interests*, by S. Sainsbury (Tinsley Brother),—*Revelations of a Registry Office* (Brown), *Rocks and Roses*, or, *Phases of Life*, by V. Robinson (Poole),—*The Prophecies of Zechariah*, by S. R. Bosanquet (Hatchards),—*Jesus at Nazareth*, by S. W. Partridge (Partridge),—*The Jews of Spain and Portugal and the Inquisition*, by F. D. Mocatta (Longmans),—*Oriental Records* (Monumental),

by W. H. Rule, D.D. (Bagster),—and *Étude Fantaisiste sur Shakespeare*, by L. Nottelle (Simpkin). Among New Editions we have *The Microscopist*, by J. H. Wythe, A.M. M.D. (Churchill),—*Handbook of Natural Philosophy*, by D. Lardner, edited by B. Loeuwy (Crosby Lockwood & Co.),—*Lord Clive*, by T. B. Macaulay, edited by H. C. Bowen, M.A. (Longmans),—*History of the Ottoman Turks*, by Sir E. S. Creasy, M.A. (Bentley),—*Guide to South Africa*, by T. B. Glanville (Richards, Glanville & Co.),—and *A Key to the Narrative of the Four Gospels*, by J. P. Norris B.D. (Rivingtons).

LIST OF NEW BOOKS.

Theology.
Hole's (Rev. C.) Principles of the English Church, 3/6 cl.
Lightfoot's (J. B.) St. Clement of Rome, an Appendix, 8/6 cl.
Ramsden's (Rev. C. H.) The Sons of Eli, 18mo. 1/6 cl.
Ryle's (Rev. J. C.) Bible Inspiration, 18mo. 1/6 cl.
Supernatural Religion, Vol. 3, 8vo. 14/ cl.

Poetry.
Birthday with the Poets, 18mo. 3/ cl.
Camocens (Luis de), The Lusad. Translated by W. J. Mickle, 12mo. 8/6 cl. (John's Standard Library.)
Corbet's (J. D.) Collected Poems (2 vols.), Vol. 1, cr. 8vo. 8/6 cl.
Kebble's Christian Year, 8vo. 9/ cl.

Law.
Rumsey's (A.) Chart of Hindu Family Inheritance, 8vo. 6/6 cl.

History and Biography.
Cutts's (Rev. E. L.) Turning Points of General Church History, cr. 8vo. 5/ cl.

Demmin's (A.) Illustrated History of Arms and Armour, 12mo. 7/6 cl. (John's Artists Library.)
De Quincey (Thos.) his Life and Writings, by H. A. Page, 2 vols. cr. 8vo. 21/ cl.
Dutton's (Rev. D. E.) History of the Crusades, cr. 8vo. 6/ cl.
Haughton's (Jas.) Memoir by his Son, S. Haughton, 6/ cl.
Johnson's (Rev. A. H.) The Normans in Europe, 18mo. 2/6 cl.
Kettwell's (S.) Authorship of the De Imitatione Christi, 14/ cl.
Wellesley (Marquess), selections from the Despatches of, edited by S. J. Owen, 8vo. 24/ cl.

Philology.
Aristotle's Organon, Selections from, edited by J. R. Magrath, cr. 8vo. 3/6 cl.
Longmuir's (J.) Rhythmical Index to the English Language, cr. 8vo. 2/6 cl.

Philosophy.
Allen's (G.) Physiological Aesthetics, cr. 8vo. 9/ cl.

Science.
Carpenter's (W. B.) Mesmerism, Spiritualism, &c., Historically and Scientifically Considered, cr. 8vo. 6/ cl.
Dana's (E. S. and J. D.) Text-Book of Mineralogy, 8vo. 25/ cl.
Denton's (J. B.) Sanitary Engineering, 8vo. 25/ cl.
Goodeve's (F. M.) and Snelley's (C. P. R.) The Whitworth Measuring Machine, 4to. 21/ cl.
Gore's (G.) Art of Electro Metallurgy, 12mo. 6/ cl.
Farquharson's (R.) Guide to Therapeutics, cr. 8vo. 7/6 cl.
Ireland (W. W.) On Idiocy and Imbecility, 8vo. 14/ cl.

General Literature.
Avondale of Avondale, by Ulster Barre, 3 vols., cr. 8vo. 31/6 cl.
Barley Loaves, by A. J. J., 16mo. 1/6 cl.
Black (W.) Madcap Viollet, cr. 8vo. 6/ cl.
Boyle's Court Guide, April, 1877, 12mo. 5/ cl.
Caxton's (W.) The Fifteen O's and other Prayers, 4to. 6/ cl.
Israel's Coningsby, 12mo. 2/ bds.
Everard's (R. v. G.) The Wrong Train, 12mo. 1/6 cl.
Family Herald, Vol. 33, 4to. 4/6 cl.
Gibbons's (C.) Robin Gray, and For Lack of Gold, 2 each bds.
Hoare's (Mrs. T.) Hints for the Improvement of Early Education, 18mo. 1/6 cl.
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Knot Tied (The), Marriage Ceremonies of all Nations, collected by W. Tegg, 12mo. 5/ cl.
Lushington's (E. K.) Westfield Village, 18mo. 2/ cl.
Mabinogion (The) from the Red Book of Hergest, translated by Lady C. Guest, roy. 8vo. 21/ cl.
Mac Donald's (G.) Malcolm, cr. 8vo. 6/ cl.
Month (The), Vol. 10, 8vo. 9/6 cl.
Riethmüller's (C. J.) Adventures of Nevil Brooke, 3 vols. cr. 8vo. 31/6 cl.
Royal Blue Book, April, 1877, 12mo. 5/ cl.
Seacliffe, 3 vols. cr. 8vo. 31/6 cl.
Thrupp's (G. A.) History of the Art of Coachbuilding, 6/ cl.
Walker's (J. D.) Treatise on Banking Law, 8vo. 14/ cl.
Webster's Royal Red Book, May, 1877, 12mo. 5/ cl.
Yonge's (C. M.) Beginnings of Church History, Part 1, 2/6 cl.

SHAKESPEARE PLATONIZES.

WHEN Lorenzo, in the 'Merchant of Venice,' sits on the moonlight bank with Jessica waiting for the music that is to welcome Portia and her husband, the associations of the bright night, with music yet unheard, suggest the lines so many know by heart:—

Sit, Jessica: look how the floor of heaven
Is all inlaid with patines of bright gold;
There's not the smallest orb which thou beholdest
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in (or in it), we cannot hear it.

The last line has always presented a difficulty,

which the commentators have dealt with variously by emendations and interpretations equally disputed. The folios and the quarto of Roberts print—

Doth grossly close in it.

"Close us in" has been proposed with some plausibility, but opinions seem agreed, if not quite satisfied, to merely transpose the words, a course which aids rhythmical smoothness, but still fails to clear up the difficulty of interpretation, as interpretation has hitherto dealt with the line. The failure might have been even more manifest if the difficulty had been set forth a little more distinctly.

The harmony which we cannot hear is manifestly that of the heavenly spheres; when it is said, "such harmony is in immortal souls," the sequel seems scarcely consistent if we interpret the line "A corresponding harmony is in our immortal souls," as this would introduce a second harmony, which is inaudible, in consequence of being grossly closed in by the material body. Johnson, however, risked the conjecture, "Such harmony is in th' immortal soul."

On the other hand, the "muddy vesture of decay" would seem rather to shut out than to "close in" the music of the spheres; and, indeed, how a harmony should be rendered inaudible by being closed in seems unintelligible. The clue to the mystery must be sought in the literature which explains the general associations that Shakespeare addressed.

The harmony of the spheres was a Pythagorean conception, but Plato prepared it for poetry. In the mythus with which Plato closes the 'Republic,' the seven spheres of the planets—the moon included as one—revolve one within another upon a single axis in one direction, and an eighth the outermost sphere of the fixed stars, which includes all the others, in an opposite. The three Fates, clothed in white and enthroned at equal intervals around, keep up the motion; Clotho, with her right hand, helps the motion of the outermost sphere, singing as she turns of the Present; Atropos gives a contrary motion to the inner planetary circles with her left hand, and sings of the Future; and Lachesis, helping each alternately with a touch of either hand, sings of the Past. The symbolism would have applied more obviously if the alternate motion had been assigned to the singer of present events, which are in intermediate relation to the future and past; but it is by no means inexpressive that the Fate who presides over the Past, to which all events finally tend, should give a hastening touch to the Future and the Present, both on their way to ultimate absorption.

These songs of the Fates are accompanied by a harmony which is due to notes emitted by eight sirens, which are carried round each upon one of the revolving spheres. Plato represents these spheres as similar to a compound whorl of a spindle, of which the shaft rests on the knees of Ananke, Necessity, the mother of the chanting Fates. Milton has put these images into beautiful verse; A genius speaks:—

When drowsiness
Hath locked up mortal sense, then listen I
To the celestial Syrens' harmony,
That sit upon the nine enfolded spheres,
And sing to those that hold the fatal shears,
And turn the adamant spindle round
On which the fate of gods and men is wound.
Such sweet compulsion doth in Music lie
To lull the daughters of Necessity,
And keep unsteady nature to her law,
And the low world in measured motion draw
After the heavenly tune, which none can hear
Of human mould with gross unpurged ear.

Arades.

Milton, it will be observed, follows some predecessors who added a ninth sphere, and suppresses the songs of the daughters of Necessity themselves, with full poetic right. Otherwise, it is clear that he drew from the fountain head of Plato the images that reached Shakespeare by a more devious route.

Shakespeare differs from Plato in conferring a power of song upon every individual star, however small—a change which, like the substitution of Cherubins for the Sirens or the Fates, had been made long before him; it was naturally invited by the

doctrine of the Timæus that the stars of the outer sphere had each a proper revolution on its own axis (Timæus, 40, A).

Now it is beyond a doubt that in the line

Such harmony is in immortal souls,

we must refer these souls to the stellar orbs, and recognize the Platonic doctrine, so to call it, that the stars, both fixed and planetary, have divine and immortal souls assigned to them, and are participants of the animating soul of the universe. In the Timæus, that great treasury of ingenious and imaginative mysticism, we read that the Generator of the universe, who declares himself the artificer and father of all things (41), "distributes souls to all the stars severally as many as there are," with much else to the same purpose. In the last book of 'The Laws' (xii. 967), the importance of the doctrine is thus emphasized:—"It is impossible for any of mortal men ever to be steadfastly reverential towards the Gods who does not accept these two enunciations: with respect to Soul, that it is the very eldest of all things participant in generation, and that it is immortal and has mastery over all bodies; and, further, he must accept what has been more than once declared, that there is in the stars intelligence of entities, and have the kinds of knowledge which are, of necessity, preliminary to these receptions; combining also a regard for the connexion with these of all that the Muse is concerned about, he must employ them harmoniously for the discipline of morals and duties; and in respect of such things as have a reason, be able to give the reason for them. And he who is not capable of acquiring all this in addition to commonplace qualifications, is likely never to be a qualified ruler of the city at large, but an underling of other rulers" (vol. viii. p. 635).

Cicero concluded his treatise on the Republic, of which we have only fragments, with a mythus, in further imitation of Plato. This is the 'Dream or Vision of Scipio,' which is preserved and commented on by Macrobius. The system of the spheres which is exhibited to Scipio by his ancestor is as exactly Platonic as that through which Dante is conducted by Beatrice. "To the men," he is further told, "to whom the central globe of the earth is assigned, a soul is imparted from those sempiternal fires which are called constellations and stars, which, solid, spherical, and animated with divine minds, complete their circuits and circles with marvellous rapidity."

Here, however, the heavenly harmony is ascribed to sounds produced by the movements of these bodies at variable but proportionate rates, the rapid producing acute and the slow movements grave notes.

How it was that the music of the spheres was inaudible was variously explained. Pythagoreans said that it was due to the sound being continuous, and thus not contrasted by alternation of silence (Arist. de Mun. ii. 9), or to the same custom that makes blacksmiths insensible to their own clatter.

In Cicero's 'Somnium Scipionis,' we read that "the ears of men have been filled to excess with the sound and deafened, as men were said to be by the cataracts of the Nile falling from excessively high mountains. So great is the sound produced by the exceedingly rapid revolution of the entire "mundus," or universe, that the ears of men are incapable of catching it, and the sense is overpowered just as the eyes are by the sun's rays when we attempt to look at it."

The "muddy vesture of decay" is a thoroughly Platonic image or symbol for the body.

The universal diffusion of intelligence throughout the universe is the subject of some of the most beautiful lines of Virgil:—

Principio cœlum, ac terras, camposque liquentes,
Luceatque globum Lunæ, Titanique astra
Spiritus intus alit, totaque infusus per artus
Mens agitât molem, et magno se corpore miscet.

Æn. vi.

From the weary Enneads of Plotinus we may further cull this passage as illustrative of the vitality and intelligent endowment of the stars:—"It were absurd to say that our own souls, even in the case of the meanest of men, are immortal and divine, and that the entire heaven and

the stars therein are not participant of immortal life while consisting of what is far more beautiful and far more pure" (Enneads, II. ix. 5). It suffices to refer to the argument of Marsilius Ficinus to the third book of the 'Enneads,' p. 228, ed. Creuzer.

In the treatise on the Celestial Hierarchy ascribed to Dionysius the Areopagite, which exercised such influence upon mediæval theology as well as speculation, the Sirens of Plato give place to nine orders of intelligences, Seraphim, Cherubim, Thrones, Dominations, Virtues, Powers, Principalities, Archangels, Angels—each order assigned to a division of the material heavens—the number nine, which Milton, as we have seen, adopted, like Dante before him, being obtained by the sphere of the Primum Mobile beyond the fixed stars. See the 'Paradiso,' viii. terz. 12, 13; 29; 15, and 28.

That stars are animated and intelligent, that glorified human intelligences are stars, are notions that pervade the Divine Comedy of Dante, the 'Paradiso' especially; in the assignment of characteristic moral and intellectual influences to the several spheres he elaborates the distinct suggestions of the vision of Scipio. It is when Dante arrives at the ninth heaven that he has a general view of all the spheres revolving one within another around the central divine point of light. This light "sharpened to" more than "to a needle's point" he describes as so minute in its brilliancy that the smallest star that we see from the earth if placed beside it would seem a moon (xxviii. 20), a suggestion of Milton's:—

And fast by, hanging in a golden chain
This pendent world, in bigness as a star
Of smallest magnitude, close by the moon. (*Par. Lost*, 2 fln.)

(Cf. reference to Aristotle—Met. vii. 7—quoted in Wright's note, p. 269.)

Here Dante hears the celestial harmony of the nine orders of angelic beings—the denizens of the several spheres—sounding "Hosanna from chorus to chorus." "Such harmony, then," Shakespeare or Lorenzo says, "there is in the immortal souls of the heavenly bodies"—and there is a certain propriety in naming the propounder of this Platonic doctrine after the founder of the Florentine Platonic academy,—"but," he adds, "while this earthly vesture of decay doth grossly close it in we cannot hear it."

The earthly vesture is, of course, the material body; but what is "it"—that is closed in,—and what is "it"—that "cannot be heard"? Is it the same thing that is said to be closed in, or something else?

We must not press Shakespeare's grammar and construction too pedantically. Here, as in many an ancient writer, the reader, for delight, skips gaily along through passages which convey to him an unquestionable and perspicuous sense, and is surprised and vexed to be recalled by a grammarian who is caught in mid-thicket by thorns of syntactical irregularity, and struggles vainly to disentangle poetry and prose, and accommodate the words to the only meaning they can possibly have been intended to express. An interpretation like the following is, at least, intelligible, and forces nothing cruelly. "Such harmony is in the immortal souls of the planetary spheres, but this harmony we cannot hear while the earthly vesture of decay closes in our own souls." There is technical confusion, no doubt, unless the good wit and the familiar associations of the hearer can be relied on to catch the idea that is just sufficiently in such case intimated. That which cannot be heard is manifestly the harmony of the heavenly, immortal, animated starry spheres, and what is closed in is as manifestly, the grammatical construction apart, the human soul, immortal also, and in virtue of identical and common participation in the divinely given intelligence which is ascribed by Plato and Platonizers to the stars.

But as harmony is here apprehended as resident in immortal souls, it is also resident in the "closed-in" human soul, and thus we justify the reading as no less consistent than the conception which the sympathetic reader adopts without inquiry, "while the earthly vesture of decay closes in our

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soul with its natural harmony, we are incapacitated, so long as it is thus closed in, from benefit of sympathy, from hearing the external harmony of the immortal souls of the stars.

W. WATKISS LLOYD.

THE SPECTATOR.

University College, London.

THERE is in the Clarendon Press Series of English Classics a volume of "Selections" from Addison's papers in the *Spectator* by an excellent English scholar, Mr. Thomas Arnold. It was published in 1875; but, as I have been so remiss as not to buy it until now, I have only just discovered that the last page of its Introduction, which concerns myself, is not as accurate as it is meant to be.

Mr. Arnold writes before his "Selections":—

"With regard to the orthography, we have as a rule conformed to that of the present day, being unable to see that anything is gained by substituting, for the anomalies of our present spelling, which are sufficiently deplorable, a set of anomalies which were in use among our forefathers a hundred and sixty years ago, besides reproducing typographical absurdities and solecisms in punctuation, from which we have, in a great measure, delivered ourselves. Prof. Morley—"

I had written before my edition of the *Spectator* (1868):—

"As the few differences between good spelling in Queen Anne's time and good spelling now are never of a kind to obscure the sense of a word, or lessen the enjoyment of the reader, it has been thought better to make the reproduction perfect, and thus show, not only what Steele and Addison wrote, but how they spelt, while restoring to their style the proper harmony of their own methods of punctuation, and their way of sometimes getting emphasis by turning to account the use of capitals, which in their hands was not wholly conventional. Here also the capitals have another use. They are a help to the eye in reading columns of small type."

Mr. Arnold continues:—

"Prof. Morley, in his recent edition of 'The *Spectator*,' has reproduced, he tells us,—and his industry and painstaking cannot be too much applauded,—both the original texts of the *Spectator*, the text of the daily sheets, and that of the volumes as revised and first published by the authors; and he prides himself on reprinting 'for the first time in the present century the text of the *Spectator* as its authors left it.'"

This is the passage from my Introduction to the *Spectator* which is referred to here and in the next following comments:—

"This volume reprints for the first time in the present century the text of the *Spectator* as its authors left it. A good recent edition contains in the first eighteen papers, which are a fair sample of the whole, eighty-eight petty variations from the proper text (at that rate, in the whole work more than 3,000), apart from the recasting of the punctuation, which is counted as a defect only in two instances, where it has changed the sense. Chalmers's text, of 1817, was hardly better, and about two-thirds of the whole number of corrections had already appeared in Bisset's edition of 1793, from which they were transferred. Thus Bisset as well as Chalmers in the dedication to Vol. I. turned 'the polite parts of learning' into 'the polite arts of learning,' and when the silent gentleman tells us that many to whom his person is well known, speak of him 'very currently by Mr. What-d'ye-call him,' Bisset before Chalmers rounded the sentence into 'very correctly by the appellation of Mr. What-d'ye-call him.' But it seems to have been Chalmers who first undertook to correct, in the next paper, Addison's grammar, by turning 'have laughed to have seen' into 'have laughed to see,' and transformed a treaty 'with London and Wise,'—a firm now of historical repute,—for the supply of flowers to the opera, into a treaty 'between London and Wise,' which most persons would take to be a very different matter. If the present edition has its own share of misprints and

oversights, at least it inherits none; and it contains no wilful alteration of the text."

Mr. Arnold proceeds thus with his comment on this passage:—

"Such exact reproduction, however, is difficult of attainment; we think that it would be worthless if attained; at any rate Prof. Morley has not succeeded in his task. Though the matter is not of the slightest importance, yet, as Prof. Morley has noticed that a recent edition contains 'eighty-eight petty variations from the proper text' in the first eighteen numbers, which is at the rate of 3,000 errors for the whole work, it may surprise the reader to learn that, whereas he claims—"

Allow me to give in its own words the passage from my introduction to which Mr. Arnold now refers, and italicize some words often enough repeated to need no such emphasis:—

"The original text is here given precisely as it was left after revision by its authors, and there is shown at the same time the amount and character of the revision. Sentences added in the reprint are placed between square brackets [], without any appended note. Sentences omitted, or words altered, are shown by bracketing the revised version, and giving the text as it stood in the original daily issue, within corresponding brackets, as a foot-note. Thus the reader has here both the original texts of the *Spectator*. The Essays, as revised by their authors for permanent use, form the main text of the present volume. But if the words or passages in brackets be omitted; the words or passages in corresponding foot-notes,—where there are such foot-notes,—being substituted for them; the text* becomes throughout that of the *Spectator* as it first came wet from the press to English breakfast tables."

Mr. Arnold proceeds to say of me:—

"whereas he claims that, by taking the readings in brackets at the foot of his page, 'the text becomes throughout that of the *Spectator* as it first came wet from the press to English breakfast tables,' a single paper, as printed by Prof. Morley, No. 35, is found, on examination, to contain no fewer than fifteen slight variations from the text 'as it first came wet from the press,' &c.; although his foot-notes, if the above claim were tenable, ought to supply the means of exactly reproducing it."

After reading this I have again carefully compared the text of No. 35 as given in my edition of the *Spectator* with the originals. It is found to be exactly—including all accidents of spelling, use of capitals, &c.—what it professed to be, that of Addison's revision in the first published volumes. The foot-notes do exactly what was promised for them, in giving all changes of "words or passages." There were six changes of word made by Addison in the revision of his paper, and they are all recorded. In no page of my volume have I given or undertaken to give such insignificant variations between Addison's texts as those which Mr. Thomas Arnold has troubled himself to count. Where the volume prints "deceased" the number had "Deceas'd," this is counted by Mr. Arnold as two "variations from the text"; five are small differences of punctuation, which do not affect the sense; two are,— "Ideas" in the original sheet, "Ideas" in the volume, a plural being meant, and "wou'd" in the original sheet, spelt "would" in the volume; two others are in the original sheet "chymical" and "intirely," in the volume "chimerical" and "entirely"; another is a superfluous letter in the middle of the word "genealogical"; two are the variations "General Rule" and "general Rule," "Ludicrous" and "ludicrous," and the fifteenth is a change of *t* to *T*. This is the whole list to a T. My text was obtained by using as printers' copy one of the later editions published during Addison's life, and (for security against early misprint) reading the proofs with the first subscription edition. Changes made in revision were then marked by collation with the original numbers. The type of my own edition being very small, I tried to secure its accuracy by going

* Text, "the original words of an author."—Webster's Dictionary.

through each process of collation and revision twice instead of once. As the extracts from my Introduction show, I proposed only to mark "omitted sentences" and changes of "words or passages," that is to say, real changes—however slight—in the expression of the thought. Throughout the volume, which is of 900 closely-printed double-columned pages, I carried out this proposal, and was not once guilty of the absurdity of marking variations of the kind here cited. The extracts above given from my Introduction also show that nothing of this sort was meant when I spoke of the multitude of trivial errors in *Spectator* texts of the last hundred years. I distinctly excepted changes in the whole system of punctuation, as counted only twice where they altered the sense of a passage, and as all the editions referred to were in modern spelling, that variation, which did not touch "the proper text," was necessarily accepted throughout, and could be nowhere reckoned as error. I meant such errors of carelessness as do really corrupt a text, and are made twice by Mr. Arnold (besides sixteen more of the insignificant kind) in the one specimen given by himself of exact reproduction to which he proceeds thus to refer:—

"Nevertheless no one will deny that it is a legitimate subject of curiosity to inquire how English was spelt and written at the beginning of the last century; and we have gratified this curiosity by printing the first number in the critical section, No. 35, exactly (errors excepted!) as it originally came from the press."

In the copy of Addison's revised text, as I professed to give it, Mr. Arnold has not shown that there is even a comma wrong. In the copy of the text of one number, as Mr. Arnold professes to give it, adding his own mark of admiration to the parenthesis ("errors excepted!"), the errors to be excepted are eighteen. Sixteen are real oversights of the kind that, through misconception, he ascribed to me; and two are substantial errors. Six times he has neglected capital letters, twice he has "itself" for "it self," and twice "myself" for "my self"; he has printed "would" for "wou'd," "adorn'd" for "adorn'd"; once he has omitted to reproduce italics, he has once printed a *t* for a *d*, and he has twice omitted a hyphen. But besides these unimportant signs of carelessness upon the points to which he challenged attention, there is interpolation of a word in the text which entirely spoils Addison's English; it is the word "having" in this sentence: "Being incapable of having anything but Mock-Representations, his Ridicule is always Personal"; Addison wrote, "Being incapable of anything but Mock Representations"; and "Mr. Sanger at the Temple Gate," who sold copies of the paper, is transformed into "Mr. Sawyer."

Trifling as such matters are, it is Mr. Arnold who, in the Introduction to a book for young learners, has given a page to this sort of criticism of a fellow-labourer. He agrees with Mr. Toots in saying that "the matter is not of the slightest importance," and I may be pardoned for glancing at this undesigned coincidence between two minds, as Mr. Arnold has in his Introduction ventured to speak of Richard Steele as "like the great Micawber." I glance at it only to point out that one parallel is as unfair to himself as the other is to Steele. Mr. Thomas Arnold has done thoughtful service to English literature, and will do more. I have often had to express hearty appreciation of his labours, among which not the least is his edition of the 'Select English Works of John Wiclif,' and hope for many opportunities of thanking him for worthy work in years to come. But upon this subject I shall not write another line.

HENRY MORLEY.

LINGUA FRANCA.

32, St. George's Square, S.W., May 5, 1877.

THE answer to my question has come. If information is anywhere to be found, as to any language, it is in that rich, philological library of the Prince Bonaparte, which is rendered more valuable by

the liberality and courtesy with which its stores are placed at the service of scholars.

Prince Bonaparte showed me all he has—a small 'Dictionnaire de la Langue Franque, ou Petit Mauresque, à l'usage des Français en Afrique,' published some years ago at Marseilles, and a page from the *Journal de l'Algérie*, giving a dialogue between a lady and a hammal. Prince Bonaparte knew two French officials who thought they had heard or seen *Lingua Franca*, and that is much about the same thing. The dictionary is a word-book of Italian, with an occasional form approaching Spanish, and, of course, some local words used in Algeria.

The opinion of Prince Bonaparte, who has bestowed so much attention on the dialects of Europe, is that the so-called *Lingua Franca* is Italian, and that in no place or case is it rightly to be called a dialect. This was the opinion to which I had already come, and the sight of the dictionary confirmed me; and it amounts to this, that there is no such separate language as *Lingua Franca*, which has been so long and so often referred to in books of Eastern travel.

The explanation of the name of this alleged language appears simple. In the late centuries of the Byzantine empire and early centuries of the Mussulman conquests, the Genoese and the Venetians carried on the commerce of Europe, as the remains and traditions of their factories are to be found in every port, and sometimes in inland towns. Thus this Italian, not the *Lingua Toscana* in *bocca Romana*, being the language of commerce with the lands of the Franks, was by the Greeks considered the language of the Franks. Italian it would not be called, because it was the language of the Genoese of the city, or it might be of the Venetians. When the Mussulmans became rulers, this Italian was still the Frank language, for they did not look on the Greeks as Franks. The dispersion of the Spanish Jews and of the Moors of Spain supplied a greater number of practitioners, who founded a cognate language.

When the trade came into the hands of the French, Dutch, and English merchant, he found his Greek and Jewish brokers speaking with him, not his own language of course, but what was called *Lingua Franca*; and the traveller visiting the factory, heard of this *Lingua*, found it cited in the bazaar, and professed by his dragoman. What is both Spanish and Italian passed muster with the Jews, but what was not was replaced by Spanish. Thus, as in some parts of Barbary, where there were more Jews and Moors than Italians, the Spanish words were more frequent. It will be noticed that the dictionary has an alternative suggestive title of *Petit Mauresque*. In Turkey I consider that Italian is being dethroned by French; but, on the other hand, among the Jews Spanish is being modified by Italian.

HYDE CLARKE.

SALE.

A SALE of modern literature, being a portion of the library of a gentleman, took place on Thursday, in last week, at the rooms of Messrs. Sothby, Wilkinson & Hodge. The books were in choice bindings, by Bedford, Lewis, Clarke, Mackenzie, Riviere, and other eminent bibliopagists, and produced remarkably high prices. A copy of *Du Sommerard, Arts du Moyen Age*, 10 vols., sold for 94*l.*—The set of *English Chronicles*, 25 vols. in 22, for 62*l.*—*Harleian Miscellany*, 10 vols., for 26*l.*—*Somers Tracts*, 13 vols., for 35*l.*—*Deuchar's Etchings*, mounted, in 4 vols., 24*l.* 10*s.*, and another set in 3 vols., for 13*l.*—A Collection of *English Dramatists*, in 55 vols. 12mo., for 43*l.*—*Diddin's Bibliographical Works* for 50*l.* 17*s.* 6*d.*—*Ritson's Works*, 36 vols. in 29, for 45*l.*—*Ruskin's Modern Painters*, 5 vols., for 22*l.* 10*s.*—The day's sale, consisting of 192 lots, brought 1,181*l.* 12*s.*

Literary gossip.

M. VICTOR HUGO's new volume of poetry will be published in Paris on Tuesday next. It will bear the title of '*L'Art d'être Grand*

Père.' The same great writer has in hand a history of the Coup d'Etat. This will appear in October next, and it will be published simultaneously in French, English, Italian and German. M. Hugo is also writing a novel, but it would be premature to give any information as to its contents.

MR. SALA, who recently visited St. Petersburg, Odessa, Constantinople, Athens, and other places in the East, as Special Correspondent of the *Daily Telegraph*, is now collecting his letters for republication, with considerable additions.

AN astonishing report has reached Paris from Siberia—viz., that Petöfi Sándor, the great Hungarian poet, supposed to have perished in the battle of Segesway, is still living, a prisoner in Siberia. A man just returned from the mines, states having seen him, and affirms his identity. The illustrious poet would be now only fifty-six years of age. It is understood that Count Andrassy is instituting inquiries.

THE third volume of Prof. Stubbs's 'Constitutional History of England,' which is so anxiously looked for in many quarters, will probably be out before Christmas. It is not yet all written, but we have reason to believe that it will be ready for the press in October.

MRS. J. F. B. FIRTH has written a story for the young, entitled 'Sylvia's New Home,' and Messrs. Griffith & Farran, the well-known publishers of children's books, will issue it at an early date. Mrs. Firth is the wife of the member of the School Board for London and the author of 'Municipal London.'

AN essay on the Commercial Principles applicable to Contracts for the Hire of Land, by the Duke of Argyll, will be published next week, for the Cobden Club, by Messrs. Cassell, Petter & Galpin.

MESSRS. MACMILLAN & Co. will shortly publish a lecture, lately delivered at Oxford by Prof. T. E. Holland, on the treaty relations of Russia and Turkey from 1774 to 1853. The lecture will be supplemented by a *précis* of the treaties in question.

THE articles on the Factory and Workshop Acts in the last two numbers of the *Westminster Review* are written, we believe, by Mr. Cooke Taylor.

'A SUMMER HOLIDAY IN SCANDINAVIA' is the title of a work by Mr. Edwin L. L. Arnold, which will be published by Messrs. Sampson Low & Co. The same firm promises 'Notes on Fish and Fishing' by the Rev. J. J. Manley. Mr. Skeet promises two new novels: 'Married at Last,' by Miss Helen Dickens, and 'The Four Schoolfellows,' by the author of 'The Schoolmaster of Alton.'

MESSRS. E. & J. L. MILNER, of Lancaster, announce the publication of a series of permanent photographic views of 'The Churches, Castles, and Ancient Halls of North Lancashire.' The parts, demy quarto in size, price five shillings each, will be issued quarterly, and will contain historical descriptions of the different places, drawn up by local antiquaries, with occasional pedigrees and much new and interesting information.

ON the 6th instant, at Helsingfors, in Finland, died the greatest of contemporary Swedish writers, J. L. Runeberg. We pro-

pose next week to give a sketch of his life and works.

THE Chaucer Society has sent out to its Members this week a portfolio of sixteen autotypes of pages of fourteen of the chief Chaucer manuscripts, chosen by Mr. Furnivall. They comprise two from the fine Harleian MS. 7334, close after 1400 A.D.; two from the Lansdowne 851, about 1425 A.D.; one from the Oxford Corpus MS.; one from the Sloane, 1685; two from the British Museum Boethius, Additional 10,340; and one each from the Cambridge University Boethius, I i. 3. 21; the Royal 18 C ii, the Hengwrt (Mr. Wynne's), the Harleian, 1758; Shirley's autograph MS., Additional 16165, Brit. Mus.; Impingham's copy of Shirley's MS. of the 'Canterbury Tales,' Harleian, 7333; the Christ Church, 152, and the Museum Additional MS. 5140, about 1475-1500 A.D. The figures of those Tellers of the Tales that are left in the valuable Cambridge University MS. Gg. 4. 27 have just been photographed by the Autotype Company, and will be issued later, with, we believe, several autotypes of Lord Ellesmere's illustrated MS. of the 'Canterbury Tales,' and two of Lord Leconfield's Petworth MS. If any desire is expressed on the part of non-members of the Chaucer Society to buy these autotypes, arrangements will be made to enable them to do so.

THE last volume of Massudi's historical work, edited and translated into French by M. Barbier de Meynard, is ready for publication. It will contain the index as well as many additions and corrections for the previous volumes.

M. BELIN died at Constantinople on the 13th of April, at the age of sixty. He was in the French diplomatic service, and acted as Consul-General. He was the author of several works and papers on Oriental subjects, and was the chief contributor on subjects of Turkish literature in France.

THE death is announced of Mr. John Kenrick, well known from his work on Phœnicia, and his 'Ancient Egypt under the Pharaohs,' as well as numerous archaeological works. He was ninety years of age.

THE veteran Spanish poet, Don José Zorrilla, lately read before a select company of nearly two hundred members in the Madrid Athenæum, some stanzas from his Epic, 'The Cid.' He has had this poem in hand many years, but, as he desired that the subject should be treated with becoming dignity and vigour, the manuscript has remained long under revision. Before he committed it to the hands of the printer, many of his literary friends desired to have the opportunity to hear his own reading of some of the most effective portions of the work. The publication of this, the poet's *magnum opus*, will be at once proceeded with.

MR. R. N. CUST has written a very full Report 'On the Languages of the Indo-Chinese Peninsula and the Indian Archipelago' for the annual address of the President of the Philological Society on the 18th. Other reports contributed are 'On Japanese,' by M. de Rosny; 'Irish,' by Mr. Hennessy; 'Lithuanian, Armenian, Dutch,' &c. The President, Mr. Henry Sweet, will review the Progress of Phonology, and insist on its importance as the necessary basis of all sound linguistic work.

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DR. WHITLEY STOKES has just printed privately, at Calcutta, three Irish Homilies of the fifteenth century, from the Leabar Brecc, on the Lives of Saints Patrick, Brigit and Columba. The Irish text is on the left pages, and on the right is an English version of it by Dr. Stokes.

MR. SKEAT has finished the Notes to his edition of the three versions of 'Long Will's Vision concerning Piers Plowman,' for the Early English Text Society, but they will not be issued till he has added to the Notes two Indexes of words and subjects treated, and authors illustrated in them. The second section of this Part IV. of the complete work will contain Lists of authors quoted by William in his poem, of books quoted in the Notes, &c., and a Glossary and General Preface to the whole book. This will not appear till next year.

A MAGYAR contemporary gives a few further particulars respecting the "Corvina." The gem of the collection is the Divina Commedia, fifteen inches in height, a foot broad, and three inches thick, apparently the production of a Florentine artist, perhaps Attavanti himself, as he is known to have worked for Matthias Corvinus for five years. This Dante is magnificently illuminated with gorgeous initials and designs. All the MSS., although upwards of four centuries old, are wonderfully preserved, the colours and gilding being as fresh as if just executed. A portion of the books are bound in red or violet velvet, or silk, and the others in red leather with gold or silver clasps. The title-page of each book contains the Hunyadi arms (a raven) and the arms of Hungary.

M. GUSTAVE FLAUBERT has just published three short stories, 'Un Cœur Simple,' 'La Légende de Saint Julien L'Hospitalier,' and 'Hérodias,' under the title of 'Trois Contes.' They are of no great importance.

A RELIC of Robert Burns, being a punch-bowl said to have been used by the poet, has just been sold by auction at Dumfries. After some competition, it was knocked down for ten guineas.

A PUBLIC meeting, of an excited character, has been held in Bath to discuss an offer made by Mr. McKillop, of that city, to give 2,700*l.* towards a free library. A poll of the rate-payers was taken, the result of which was that Mr. McKillop's offer was rejected by a majority of 164.

MR. W. PATERSON, of Edinburgh, announces the series of books known as 'The Historians of Scotland,' as being nearly completed. Vol. III. of the 'Ferdun Chronicle,' and Vol. II. of 'The Book of Pluscarden,' are in preparation, the latter being almost ready for issue.

KEMAL BEY, the founder of the Turkish drama, who has been for some time imprisoned, is now under trial at Constantinople for treason. The chief judge is another distinguished *littérateur*, Subhi Pasha.

SCIENCE

Cultivated Plants: their Propagation and Improvement. By F. W. Burbidge. (Blackwood & Sons.)

How few of us take more than passing notice of the flowers we admire, the fruits we enjoy, or the vegetables which contribute to our sus-

tenance! All that the generality of persons know about such things is that they grow, or are grown by the gardener, whose skill and competence are measured by the results he places on our tables. That there should be such a thing as a science of gardening hardly enters into our heads. People are so accustomed to look upon the gardener as a more or less skilled workman, dependent on experience and the rule of thumb for his success, that they are conscious of a feeling of surprise at finding that gardening should be a scientific pursuit, and that a first-class gardener is of necessity a man of science. To those who look on their gardens simply in the light of a recreation, there may be something unpleasant in this discovery. It may not be agreeable to find that so engaging a mode of passing the time as a garden affords should be associated with the hard things of science. On the other hand, those to whom the garden affords intelligent occupation will find their pleasure more than doubled by the endless variety and ceaseless interest which gardening pursued as a scientific recreation affords. To the class of persons last mentioned the present volume will prove invaluable. It sets forth the principal methods by which our flowers and fruit are cultivated, multiplied, and improved. As has been said, most of us recognize the difference between a crab-apple and a Ribston pippin, between the sour grapes of an English cottage wall, or even of a French vineyard, and the luscious "hot-house grapes" that enrich our tables; but few except professed gardeners know how the change has been effected. This, however, and much that is cognate to it, they may learn from Mr. Burbidge's book. But it may be said, "any gardening book will tell us that," and that is, to a certain extent, true. If, however, this volume were merely of technical interest, it might be safely passed over with mere mention, and left to be dealt with more at length in the gardening journals. But, as may have been inferred from what has been already said, Mr. Burbidge's book has wider claims to acceptance. It is, in fact, an attempt, and by no means an unsuccessful one, to apply to practical horticulture the numerous lessons which the patient researches of Mr. Darwin, and of others who have been stirred by his master-mind, have elicited. Those who know the vast store of miscellaneous facts relating to vegetable physiology and the life-history of plants which Mr. Darwin accumulated for his own purpose in his 'Animals and Plants under Domestication,' will readily understand how valuable such a mass of facts must be to the practical gardener. It is true that the gardeners themselves have contributed a large number of these facts from their own observation, but they have done so in an unsystematic manner. Mr. Darwin, for his own purposes, brought them together into a coherent whole, grouped and arranged them to suit his purpose, and showed the relation which heretofore isolated facts bore one to the other. And so what was a loose aggregate of curious illustrations of merely ephemeral interest has been crystallized into a series of principles recognized as of the highest value by physiologists as illustrating existing knowledge, and affording sure stepping-stones to future progress. The author of the volume before us has not been slow to see the

important practical bearing that this body of evidence, so clearly arranged by Mr. Darwin, has upon his own pursuit. Accordingly we find, under the heads of seed-selecting, grafting, bud-variation, hybridization, and cross-breeding, a large amount of information derived from Mr. Darwin's books, and from the various gardening journals, and applied not to the unravelling of physiological problems, but to the more directly practical aims to which it is the business of the gardener to strive to attain. Mr. Burbidge has performed his task with industry and tact; his own practical training has stood him in excellent stead in seizing what is of importance from a practical point of view, and in supplying illustrations from his own observation to add to those which he has culled from elsewhere.

In a second edition, which we hope may not be long delayed, the preposterous germinating acorn on the cover will, we trust, give place to one more in accordance with nature. Some misprints inevitable in a work of such detail should also be corrected; and it is particularly to be desired that the arrangement of the groups of plants be altered, either in conformity with a strictly alphabetical sequence (taking the Latin name as the most accurate and precise), or in accordance with the principles of the natural system of classification. The latter course would, we think, be preferable if a full alphabetical index of plant-names were also supplied. The arrangement at present adopted is neither one thing nor the other, and leads to the oddest collocations. The orders are arranged really according to the alphabetical sequence of their Latin names, but as these latter are printed in small type, and made subsidiary in position to the English names, it appears as if the grouping were founded on the latter. For instance, here is the sequence in the case of three orders:—"The Spider Wort family (*Comelynaceæ*); the Aster family (*Compositæ*); the Pine and Fir family (*Coniferae*)." This method of grouping is exceedingly perplexing at first sight. The reader may well be puzzled to know what possible relationship there can be between the three above-named families, thus brought into juxtaposition; and it is some time, owing to the way in which the names are set, before he discovers that the affinity is like that which connects Monmouth with Macedon. This, however, is but a secondary matter, and is of the less consequence owing to the excellent index which the author has provided at the end of the book.

Mr. Burbidge has, indeed, produced a good, honestly executed book, containing much of interest to the amateur and to the scientific gardener,—one that will supply an invaluable aid to students of the history of garden-plants, and one which the more the practical man studies the better for him and for his employer too.

SOCIETIES.

ROYAL.—May 3.—Dr. Hooker, President, in the chair.—Lord Coleridge and Sir Bartle Frere were elected Fellows.—The list of candidates recommended for election was read.—The following papers were read: 'Further Observations on the Modification of the Excitability of Motor Nerves produced by Injury,' by Mr. G. J. Romanes,—"On the Temperature-Corrections and Induction-Coefficients of Magnets," by Mr. G. M. Whipple,—and 'Distribution of the Radicals of Electrolytes

upon an Insulated Metallic Conductor,' by Mr. A. Tribe.

SOCIETY OF ANTIQUARIES.—May 3.—F. Ouvry, Esq., President, in the chair.—The Earl of Carnarvon and Lord Rosehill were nominated Vice-Presidents.—Mr. A. W. Franks exhibited some beads and other remains from a cairn near Shap, in Westmoreland. He also exhibited the matrices of the following seals: seal of an ulnager or aulnager, an officer appointed under the *Statutum de pannis* of the 25th of Edward the Third, for collecting the subsidy on woollen cloth,—the seal of William Norman, one of the Normans of Honyng-ham,—seal of the Custom House of Shoreham, in Sussex, temp. Charles the First. Along with these matrices Mr. Franks exhibited a curious piece of hone-stone, on which are engraved moulds for casting leaden seals of ordinary types.—Mr. J. C. Dent exhibited two large Patagonian earrings of silver.—Mr. R. S. Ferguson exhibited a mould of pure Cumberland plumbago, which had been used for casting five coins, the dies of which were cut on the inner surface, viz., a silver groat, a silver half-groat, and three silver pennies, of the reigns of Edward the Fourth and Henry the Seventh. He also exhibited a small Roman vase, found in excavating the site of the new Bush Hotel at Carlisle. This discovery was connected with that of some curious stockading, the top of which had shown itself about ten feet below the surface of the soil. It was set quincunx fashion, and extended over about thirty feet. Mr. Ferguson conjectured this might have been of Roman date.—Mr. G. Payne exhibited a remarkable find of Roman remains which had been discovered in a Roman interment at Bayford, in the parish of Sittingbourne, Kent, on the 7th of March last, and which had been excavated under Mr. Payne's personal direction. The find comprised very beautiful vessels in glass and bronze, an iron strigil, numerous Samian paterae and cups, amounting in all to twenty-two objects, which Mr. Payne exhibited in the exact relative position in which they were found. They belonged to a very early Romano-British period, and add one more to the numerous important discoveries which Mr. Payne has made in a county so prolific in antiquarian remains as the county of Kent.—Mr. O. Morgan exhibited the following objects: a beautifully embroidered glove, which tradition alleged had formerly belonged to Queen Anne of Denmark,—an embroidered book, containing the Ten Commandments, the Creed, and the Lord's Prayer; the Ten Commandments were in a version of a Bible printed in 1552, a copy of which was exhibited by Mr. E. Freshfield in illustration,—a drawing of a Roman pavement found at Caerleon, together with objects in pottery, glass, bone, and metal (some of them mediæval), which had been found at the same time as the pavement. Of all these objects Mr. Morgan gave a detailed account. Another beautiful object—not found with the pavement—was a small disc of bronze, ornamented with champlévé enamel.

ARCHÆOLOGICAL INSTITUTE.—May 4.—Lord Talbot de Malahide, President, in the chair.—The Honorary Membership of the Institute was presented to Dr. and Mrs. Schliemann. Dr. Schliemann thanked the Institute for the honour conferred on himself and Mrs. Schliemann. He expressed regret at the absence of the latter, and stated that, owing to the war, he found it impossible at present to return to Mycenæ.—On the invitation of the President, Mr. C. Newton made a speech on the subject of the antiquities discovered by Dr. Schliemann. Allusion was made to the strangeness of aspect which marked the new discoveries, which seemed to belong to a somewhat earlier date than the Greco-Phœnician period, say about 800 B.C. Certain details reminded the archaeologist of Homer's descriptions of works of art, but they may possibly belong to an earlier epoch. Further excavations were required to be made before the doubts of a topographical character could be solved. The greatest value attached to Dr. Schliemann's labours, which should be followed

up by some enterprising British explorer examining minutely the tumuli in the plain of Troy, and those near Sardis, known as the Bintepe.—Mr. Beresford Hope, M.P., took the opportunity of thanking both Dr. Schliemann and Mr. Newton on the part of the Institute.

LINNEAN.—April 19.—G. Bentham, Esq., V.P., in the chair.—M. C. Decandolle read an important paper 'On the Geographical Distribution of the Meliaceæ.' His general conclusions with regard to the Melia family may thus be summarized: (a) The number and the mutual affinities of the various genera of Meliaceæ decrease from the Asiatic region towards Africa and America on one side and towards East Polynesia on the other. (b) Between the Meliaceæ of America and Africa there exists analogy, whilst Polynesian species belong to Indian type. (c) New Caledonia contains within itself a remarkable number of distinct species, the type of which, however, is Indian. (d) In Australia three Indian genera are found, along with three genera exclusively belonging to Australia. (e) No species of Meliaceæ has hitherto been collected in the most eastern islands of Polynesia: if subsequent observations reveal such, it will be interesting to know whether they pertain to Indian or American type.—Another contribution, 'On the Geographical Distribution of the Indian Freshwater Fishes' (Part II. The Siluridae), read by Dr. F. Day, curiously enough, in some ways, points to a similar conclusion to that derived from the plants above mentioned. Dr. Day showed that, of the twenty-six genera of Siluroideæ represented in the Indian Empire, ten are found in the Malay Archipelago, two more reach Cochin China or China, whilst Clarias only is common to India and Africa; and, moreover, it likewise is found in the Malay Archipelago. He infers that the said freshwater fish of India are more closely related to a Malayan than to an African fish fauna.—Mr. R. J. Lynch brought before the notice of the Society some observations 'On the Disarticulation of the branches of *Castilleja elastica*, the Caoutchouc tree of Central America. He has noticed that the lateral branches are detached from the ascending stem of the plant in a regular manner from below upwards in the same way as leaves, and this happens always at the point of insertion. In certain euphorbiaceous genera, which have leaf-like branches, these fall as does a leaf, and they bear in their axils a bud, from which alone the permanent branches are produced. They are themselves subtended by a leaf reduced to a scale.—Capt. Chimmio followed, by two communications, one concerning the mode of obtaining and the structure of the Euplectella of the Philippines; the other a description of a supposed new Rhizopod.

ZOOLOGICAL.—May 1.—Prof. Newton, V.P., in the chair.—Papers and letters were read: by Mr. H. Saunders, who exhibited some nests and eggs of the Orphean Warbler (*Sylvia Orpheus*), from Malaga, Spain: amongst the eggs in each nest were one or two of larger size, supposed to be possibly the eggs of the Cuckoo; Mr. H. Saunders also exhibited two skins of Dupont's Lark (*Certhilauda Duponti*) from the same locality,—by Prof. St. G. Mivart 'On the Axial Skeleton of the Pelicanidae,' selecting Pelicanus as his type and standard of comparison; Prof. Mivart first compared it, as regards its axial skeleton, with Struthio, and the other Struthionidae, and then compared the other Steganopodes with it and with one another,—from Prof. M. Watson, 'On the Anatomy of *Hyæna crocuta*,'—by Mr. A. G. Butler, 'On two Small Collections of Heterocerous Lepidoptera, from New Zealand,' recently brought to England by Dr. Hector and Mr. J. D. Enys,—from Dr. O. Finsch, giving an account of a small collection of Birds from the Marquesas Islands, amongst which were three examples of a new species of Kingfisher, proposed to be called *Halcyon Godeffroyi*,—from Mr. F. Smith, on four new species of Ichneumonidae, in the collection of the British Museum, amongst which was a new Bracon, remarkable for having

its ovi-positor more than nine times the length of its body: this was proposed to be called *Bracon penetrator*, and had been received from Yokohama, Japan,—by Prof. A. H. Garrod, 'On the Anatomy and Systematic Position of the Genera *Thincorus* and *Aitagis*,' which he considered should be referred to the Limicolæ, in the neighbourhood of Glareola and Cursorius.

ENTOMOLOGICAL.—May 2.—J. W. Dunning, Esq., V.P., in the chair.—Messrs. H. J. Adams, C. Adams, and J. W. Slater were elected Members.—Mr. J. Weir exhibited a large silken structure from the Cape of Good Hope, supposed to be a spider's nest. On being cut open it was found to contain, among other debris, the skins of a number of small spiders. Mr. Weir also exhibited a spider's nest from Montserrat, supposed to be worn as an ornament by the ladies.—Mr. F. Grut exhibited a large Chelifer from North Spain.—Sir S. Saunders exhibited a spider (*Atypus Sulzeri*) from Hampstead Heath, where it is found inhabiting tubes concealed under bushes in hedges. These tubes project about four inches above the ground, and extend about ten inches beneath the surface.—Mr. Champion exhibited a series of *Alaus Pareysii*, from Thaso Island.—Mr. C. O. Waterhouse exhibited *Dohrnia miranda*, a Heteromorous beetle from Tasmania; also from the same region *Creophilus erythrocephalus* (one of the Staphylinidae) and *Forficula erythrocephala*, these two last insects having some mimetic resemblance to each other.—Sir S. Saunders communicated a paper 'On the Adult Larvæ of the Stylopidae and their Puparia,' and exhibited specimens.—The Secretary read a paper from Mr. H. W. Bates, 'On *Ceratorhina quadrimaculata*, Fab., and Description of two new Allied Species.'

CHEMICAL.—May 3.—Dr. Gladstone in the chair.—The Treasurer announced that 1,000*l.* had been placed to the credit of the Society by the son of the late Mr. Lambert.—The following papers were read: 'On some Points in Gas Analysis,' by Mr. J. W. Thomas. The author finds that nitric oxide is absorbed by caustic potash and pyrogallie acid, and recommends that a known volume of pure oxygen should be introduced after the absorption of carbonic acid, and any decrease of volume noted as nitric oxide. He states that an excess of caustic potash should always be present in the alkaline pyrogallate, but that too much of the latter should not be used.—'On the Decomposition of Nitric Oxide by Pyrogallate of Potash,' by Dr. Russell and Mr. W. Lapraik. The authors state the probable action of the above reagent is to convert nitric oxide into half its volume of nitrous acid, but that simultaneously another more obscure reaction takes place, so that fifty-eight to seventy-six per cent. of the gas is absorbed instead of fifty per cent.—'Contributions to the History of the Naphthalene Series: No. I. Nitroso- β -Naphthol,' by Dr. Stenhouse and Mr. Groves. Nitroso- β -naphthol was obtained by the action of nitrosyl sulphate on β -naphthol, and purified by conversion into a barium compound, &c. It crystallizes in brilliant hydrated yellow needles or anhydrous orange-brown plates or prisms. It melts at 109°. By treatment with dilute nitric acid, mono-nitro β -naphthol is obtained. By acting on the barium compound of nitroso- β -naphthol with hydrogen sulphide a precipitate is formed, which, by the action of potassium dichromate, is converted into β -naphtha-quinone, melting at 96°; this substance is interesting as being the first instance of two isomeric quinones derived from the same hydrocarbon.—'On Asbestos Cardboard, and its Uses in the Laboratory,' by Mr. W. N. Hartley. This substance resembles thick greyish cardboard formed principally of asbestos fibres; it can be cut or moulded (by moistening with water) into any shape, and is extremely useful for crucible supports, muffles, &c.

MICROSCOPICAL.—May 2.—H. C. Sorby, Esq., President, in the chair.—A number of donations to the Society were announced, including a sum of 500*l.* presented by Mr. C. J. Lambert, from a

bequest of 25,000*l.* left by that gentleman's late father to be appropriated to benevolent and scientific purposes.—The first of a series of Quekett Lectures, founded in honour of the late Prof. J. T. Quekett, was then delivered by Sir J. Lubbock, 'On some Points in the Anatomy of Ants.' Commencing by reference to the occasion, and appropriately giving a short history of the life and labours of Prof. Quekett, the lecturer proceeded to describe in a minute and interesting manner the general structure and microscopic anatomy of these insects, pointing out the differences found to exist between individuals of different species and also between the various classes of the same species. Attention was specially drawn to the structure of the antennae and to certain organs presumed to be those of hearing; also to the structure of the mouth, with its extensive muscles and mouth-sac. The lecture was beautifully illustrated by large coloured diagrams enlarged from microscopic sections, and by a number of well-executed drawings, which were laid upon the table.—At the conclusion of the lecture the "Quekett Medal" of the Society, struck for the occasion, was presented to Sir J. Lubbock by the President.

SOCIETY OF ENGINEERS.—May 7.—Mr. T. Carrigill, President, in the chair.—The following gentlemen were elected as Members: Messrs. F. J. Rowan, E. Keppeler, E. Addenbrooke, W. H. Thellwall, F. W. Hall, and Messrs. F. G. Brown, F. Sayers, and E. H. Toulmin, as Associates.—A paper was read by Mr. P. R. Bjorling, 'On Direct-acting Pumping Engines.'

ROYAL INSTITUTION.—May 7.—G. Busk, Esq., Treas. and V.P., in the chair.—The following Vice-Presidents for the ensuing year were announced: Admiral Sir H. J. Codrington, Warren De la Rue, Esq., Lord Arthur Russell, G. Busk, Esq., and W. Spottiswoode, Esq.—Mrs. J. Farmer, Miss C. Alethé Fry, Major-General Sir T. T. Pears, Messrs. C. J. Lacy, jun., W. A. Mackinnon, F. Ricardo, and A. Williams, were elected Members.

SOCIETY OF ARTS.—May 4.—Sir W. Fyler in the chair.—The paper read was 'Thaumato-dendra, or Wonders of Trees,' by Mr. W. Taylor.
May 9.—Rev. J. Clutterbuck in the chair.—Three new Members were proposed for election.—The paper read was, 'The Artesian System of the Thames Basin,' by Mr. J. Lucas.

PSYCHOLOGICAL.—May 3.—Mr. Serjeant Cox, President, in the chair.—Mr. Massey read a paper 'On Psychological Experiences,' by an official of the United States Government.—A discussion was taken on Mr. Harris's paper on 'Heredity.'

SOCIETY OF BIBLICAL ARCHÆOLOGY.—May 1.—C. T. Newton, Esq., in the chair.—The following papers were read: 'Sur une Stèle Égyptienne du Musée de Turin,' by M. F. Chabas, 'On the Sites of Chorazin, Bethsaida, Capernaum,' by the Rev. Canon Ridgway, and 'On the Stèle of Tritsen in the Museum of the Louvre,' by Prof. G. Maspero.

ANTHROPOLOGICAL INSTITUTE.—May 8.—J. Evans, Esq., President, in the chair.—On an exhibition by Mr. R. Biddulph Martin of objects from a large refuse-heap in the neighbourhood of Smyrna, Mr. Hyde Clarke, Col. Lane Fox, and the President offered remarks.—Mr. A. L. Lewis communicated a description of the remains of a stone circle at Coldesham, Kent, illustrating his remarks by a well-prepared plan.—Dr. J. Rae read a paper 'On the Skulls of the Esquimaux,' attributing the fact that two distinct types of skull exist among these people to an admixture of blood. A discussion followed, in which Dr. Beddoe, Col. Lane Fox, and others took part.—Dr. Beddoe communicated a paper 'On the Aborigines of Queensland,' whom he described—on the authority of Mr. Christison, who had had many years' knowledge of them, and employed them largely in sheep-farming—to be, in many respects, not so black as they have been painted.

MEETINGS FOR THE ENSUING WEEK.

- Mon.** Society of Arts, 4.—'Connexion of Greek and Roman Art with the Teaching of the Classics,' Lecture V., Mr. S. Colvin (Gantor Lecture).
Geographical, 8.—'An Account of recent British Explorations in Eastern Turkistan and the Adjacent Portions of Central Asia,' Capt. H. Trotter.
Tues. Royal Institution, 8.—'Chemistry of the Heavenly Bodies,' Prof. J. H. Gladstone.
Statistical, 7½.—'International Statistics of Savings Banks,' Mr. E. W. Brabrook.
Colonial Institute, 8.—'Water-Pressure Machinery, Part II.,' Sir W. G. Armstrong.
Zoological, 8.—'Remarks on a Specimen of *Coragobius oxyrhynchus*,' Dr. F. Day; 'Monograph of the Fossil Ostracoda of the Antwerp Cray,' Mr. G. S. Brady; 'Species of the Genus *Satracostomus*, Marquis of Tweeddale,' Undescribed Shrew from Central America, Mr. E. R. Alston.
Wed. Horticultural, 11.—Fruit and Floral Committee, 1.—Scientific Committee.
Meteorological, 7.—'Improved Form of Mercurial Barometer,' Mr. R. E. Power; 'Relation between the Upper and Under Currents of the Atmosphere around Areas of Barometric Depression,' Rev. W. C. Ley; 'Contributions to the Meteorology of the Pacific No. 11, the Island of Rapa,' Mr. R. H. Scott.
Society of Arts, 8.—'Practical Use of the Food Collection of the Science and Art Department,' Mr. W. S. Mitchell.
British Archaeological Association, 8.—'Temples of Baal and similar Remains in England,' Rev. Canon Ridgway; 'Early Inventory,' Mr. E. M. Thompson.
Thurs. Royal Institution, 8.—'Heat,' Prof. Tyndall.
Psychological, 8.—Annual General. 8½.—Reports of Phenomena; Discussion on Mr. Massey's Paper, 'On Psychological Experiences.'
Chemical, 8.—'Slight Modification of Hofmann's Vapour-Density Apparatus,' Messrs. M. M. P. Muir and S. Saguira; 'Fluid contained in a Cavity in Fluorapatite,' Mr. J. W. Mallet; 'Examination of Substances by the Lime Method,' Mr. J. B. Hannay; 'Dehydration of Hydrates,' Mr. W. Ramsay; 'Certain Bismuth Compounds, Part VI.,' Mr. M. M. P. Muir; 'Theory of Luminous and Non-Luminous Flames,' Mr. J. Philippson.
Royal, 8½.
Antiquaries, 8½.—'Notes on Stonehenge,' Rev. W. C. Lukis; 'Palæocret Holborn, and other Buildings of Constantinople,' Mr. E. Freshfield.
Fri. Philological, 8.—Anniversary.
Royal Institution, 8.—'Physical Causes of Indian Famines,' Lieut.-Gen. Strachey.
Sat. Royal Institution, 8.—'Modern French Poetry,' Mr. W. H. Follock.

Science Gossip.

At the meeting of the Royal Society next Thursday (the 17th), a paper will be read by Dr. Tyndall, entitled 'Further Researches on the Deposition and Vital Persistence of Putrefactive and Infective Organisms, from a Physical Point of View.'

Dr. West, President of the Royal Medical and Chirurgical Society of London, and President of the Obstetrical Society of London, has in the press a work on Hospital Organization, with special reference to the organization of hospitals for children. This important and little-understood subject has occupied the attention of the authors during a long and eminent career, in the course of which he founded the Hospital for Sick Children, to which he was physician for twenty-three years.

If it be true that the cultivation and diffusion of science should go hand in hand, the Smithsonian Institution at Washington is setting a good example to the world at large; for it undertakes to receive, from all parts of the United States, packages of scientific books, and forward them to other countries, and in like manner to distribute throughout America the packages sent to the Institution from abroad. The quantity distributed in 1875 amounted to twenty tons, and in the seven years (1869-1875) to more than 100 tons. The number of foreign associations and societies with whom the Institution is thus in correspondence is 2,207. Of these 642 are in Germany, 350 in Great Britain and Ireland, 290 in France, 177 in Italy, 161 in Russia, 110 in Belgium, 68 in Switzerland, 65 in Holland, 29 in Australia, 28 in Denmark, 24 in Norway, 21 in Portugal, 14 in Spain, 14 in New Zealand, 11 in Turkey, and 2 in Iceland. India figures for 31, Java for 5, Japan and Mauritius each 4, and Polynesia, the Philippines, and St. Helena, each 2. From this selection it appears that the whole world is comprehended in the scheme of distribution. According to the last published report, the total Smithsonian fund at the end of 1875 was 713,555 dollars, and the total receipts for the year were 51,388 dollars.

We have just received the fourth number of the *Journal of the Mineralogical Society of Great Britain*, containing several valuable communications, showing that the Society is making progress.

M. A. HABETS, the Secretary of the Union of Coal Mines and Iron Works of Liège, is arranging a very complete exhibition to illustrate the mining and metallurgical industries of Belgium, for the Paris Exhibition next year. We hope that a similar collection will be made to illustrate

the far more important mineral industries of the United Kingdom.

The Quarterly Weather Report of the Meteorological Office, for July—September, 1874, reaches us at the end of April, 1877. We make no remark on this. In connexion with this notice, we would direct the attention of meteorologists to a volume, 'The Winds of the Globe, or the Laws of Atmospheric Circulation over the Surface of the Earth,' by the late Prof. James H. Coffin, which forms one of the "Smithsonian contributions to knowledge." It is the most valuable summary of the facts in this department of meteorology that we have seen.

The Wigan Mining School has, for many years, been quietly, but effectively, imparting a knowledge of those branches of science which bear on the practice of coal-mining to the young miners of Lancashire. It was announced at the annual meeting, held on Monday, the 16th of April, that upwards of 7,000*l.* had been subscribed towards the erection of a new building, and that the plans being approved by the Science and Art Department, they had obtained the government grant of 1,000*l.* in addition. 18,000*l.*, Mr. Alfred Hewlett stated, would be required; but he felt certain this sum would be obtained for the good cause of advancing coal-mining by the aid of science.

The Nineteenth Report of the East Kent Natural History Society has reached us. We notice it chiefly for the purpose of drawing attention to one paragraph in the President's Address,—"A little consideration would prove that the municipal rates now squandered in support of those miscellaneous and motley gatherings, and incoherent medleys, vaguely called museums, would suffice for the formation and maintenance of museums, worthily so named, and admirably adapted by judicious selection and arrangement, to forward the education of our youth, and the direction of all classes of the people in the study of natural science."

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The EIGHTY-THIRD EXHIBITION is NOW OPEN from Nine till Seven.—Admittance, 1*s.*; Catalogue, 6*d.*—5, Pall Mall East. ALFRED D. FRIPP, Sec.

INSTITUTE OF PAINTERS in WATER COLOURS.—The FORTY-THIRD ANNUAL EXHIBITION is NOW OPEN from Nine till Dusk.—Admission, 1*s.*; Catalogue, 6*d.*—Gallery, 53, Pall Mall. H. F. PHILLIPS, Sec.

GOUPIL & COMPANY'S FINE-ART GALLERIES, 25, Bedford Street, Covent Garden.—NOW OPEN, an Exhibition of High-Class Continental Pictures, including Lefebvre's fine Painting, 'The MURDERING DEW,' and important Examples by Gérôme, Jules Breton, Pastini, Decamps, Bouguereau, Troyon, Corot, Chevreillard, De Neuville, De Nittis, Van Marcke, Ziem, Fortuny, Villégas, Cortezzo, Fromentin, Jimez, Sorbi, Israëli, J. and W. Morris, Sadco, Ten Kate and other celebrated Foreign Artists.—OPEN DAILY from Ten to Six o'clock.—Admission, 1*s.*

DORE'S GREAT WORKS, 'CHRIST LEAVING THE PRETORIUM,' and 'CHRIST ENTERING JERUSALEM' (the latter just completed), each 31 by 21 feet, with 'Dream of Pilate's Wife,' 'Christian Martyrs,' 'Night of the Crucifixion,' 'House of Caiaphas,' &c., at the DORE GALLERY, 35, New Bond Street. Daily, Ten to Six.—1*s.*

THE SALON, PARIS.

(First Notice.)

In speaking of the *Salon* of 1877, an accomplished French critic remarks, as we did last May, only he uses stronger terms, that France has, within the last twenty-five years or so, lost many learned and able painters, and that few or none of equal calibre and similar habits have taken their place. David D'Angers, Rude, Delaroche, Vernet, Millet, Ingres, Corot, Barye, Flandrin, Delacroix, and a dozen more are gone, and they seem to have taken with them the searching skill, the honourable fidelity, the exact studies which were not only precious in themselves, but gave a tone to the whole of French art. Good men remain, and a few, a very few, seem to be rising into fame; but they are not powerful enough to influence the mass of their contemporaries. In consequence, the *Salon* is rapidly deteriorating, a fact which we have from year to year deplored, and for which there seems no help, unless the artists themselves, who by electing the juries to adjudicate on the *envoies* practically control the *Salon*, will take the matter in hand, and

reject, at least, two-thirds of the two thousand two hundred pictures which hang in the Champs-Élysées, and thus insist that a man shall qualify himself for the honours of public exhibition, and not receive the advantages which he covets till he has deserved them. Everywhere there is proof of the weakness of the juries, and the recklessness of the students. The faint resistance made to the "Impressionists," a class of audacious gentlemen, who, with M. Manet at their head, reproduce on canvas every crude whim that enters their minds, has given way in more instances than one, and the *Salon*, once a centre of learning, taste, and skill, has opened its doors to some of the roughest, least-digested daubs with which we are acquainted. Indeed, much as we have regretted the downward course of French art, we were not prepared for evidence so complete of its decadence as the present *Salon* affords. Drawing, finish, delicate touch, firm and precise handling, pure and brilliant colour, modest and reserved design, all these are rarer than before, and yet there are more pictures than ever. The taste and invention, the wealth of observation and studies which delighted us even so lately as ten, nay, five years since, are hardly to be found now. The worst of it is, that the general character of the school seems to have given way, and a certain *blasé* quality is observable everywhere, as if the artists had ceased to care for old attainments and honours. This is by no means an encouraging fact for those who would promote art in England by introducing the practice of general voting in the elections of the hanging and selecting committees of the Royal Academy, and give to each exhibitor a voice in choosing his judges. The juries selected for the *Salon* of this season could not have been better chosen, and yet the result may show what any other tribunal might become if the judges depended on annual popular election. It was hoped the matter would right itself, and a sterner mood would obtain, but successive *Salons* prove the contrary, and the standard of each year is lower than that of the foregoing one.

Before entering on detailed criticism of the works in this *Salon*, it will be convenient to indicate alphabetically the eminent contributors, and briefly designate their works. Mr. Alma Tadema leads the way with *Une Audience chez Agrippa*, of which we need say no more than that it attracts as much admiration in Paris as in London. M. Bastien-Lepage has portraits, named *Mes Parents*. M. Baudry, by no means the better for his efforts at the Nouvel Opéra, sends two portraits. M. A. Becker, one of the new lights, contributes a striking *Portrait de Madame A. M.* M. Berne-Bellecour, quitting the manner of M. Meissonier for one which approaches the broader and more pronounced mode of M. Detaille, continues to illustrate "the war" by means of *Dans la Tranchée*, the death of a favourite officer. M. J. Bertrand illustrates himself admirably in *Écho*, the naked nymph ensconced between tree trunk and rock, mocking a hunter's call; he sends likewise *L'Éducation de la Vierge*. M. Biard, once very popular in England, and not fairly overlooked now, continues to work out his own vein of subject in *Les Naufragés de la Lucie-Marguerite*, but we have had better examples from him. M. Léon Bonnat, well remembered by his somewhat too masculine works, sends a fine and sober *Portrait de M. Thiers*. M. F. Bonvin, who, within our memory dealt humorously with a sacrifice of pork, is now intensely, most movingly pathetic in *Le Couvreur Tombé*, a hospital scene of high merit. M. Bouguereau does honour to his teacher, Picot, by painting well, yet quite differently from his master, in the thoroughly characteristic *Vierge Consolatrice*, a companion picture to the 'Pieta' of last year, like it in style, size, and treatment. Devotional pictures abound,—witness the capital *Glorification de St. Vincent*, by M. A. D. Bouillet, a name new to us; likewise see M. Boulanger's amazing *St. Sébastien et l'Empereur Maximien Hercule*, where the artist deals with life-size figures of portentous character. M.

E. Breton has a telling landscape in *Une Matinée d'Été*; his brother has a noble heroic size *La Glaneuse*, in a most grand style. M. Gustave Brion has *Le Réveil*. Madame H. Browne sends *Portrait de Mlle. S.*—, a beautiful example of solid and accomplished work, a lady seated, life-size, in pure white.

The honours of the *Salon* are with M. Cabanel, whose *Lucrèce et Sextus Tarquin*, a masterpiece of mark, which we describe at length below. He sends us likewise a portrait of a lady. M. G. Castiglione, in a vigorous and picturesque *Duel sans Témoins*, and M. E. Castres, in *Bohémiens traversant le Simplon*, make each his mark in this Exhibition. M. Cernak, the able son of Prague, who has illustrated the history of his country in more than one capital picture, excites our sympathies for Turk-ridden Herzegovinians by a scene showing what returned villagers saw in their churchyard at home. So much political capital might be made out of such pictures that we wonder no enterprising person has introduced something of the sort in London. M. Victor Chavet sends *Les Lavandières de Marney*. M. Cogen, a new name to us, contributes a very fine coast piece, *Pêcheurs de Crevettes*, riding by gloomy moonlight through shallow waves. There is a superb *Portrait de Carrier-Belleuse*, in a green coat, by M. F. Cornon. MM. C. F. Daubigny and his son Karl are here in force. The latter sends a first-rate illustration of his father's principles in art, being *L'Embarquement des Filets*. M. De Jonghe sends *Coquette* and another. M. Desgoffe carries all before him in his line by means of the resplendent masterpiece, on a great scale, representing with exquisite brilliancy arms of historic honours and superb illuminations from the Louvre, lying near the polished iron grille of the Galerie d'Apollon. M. Detaille continues to remind us of the horrors of war in *Salut aux Blessés*, a convoy of wounded men saluted by a squad of commanders of high degree. Of course this picture does not attract as more sensational subjects did, but it is at least as well painted as any of its forerunners from the same hands. There is a striking *Dance Mauresque* by M. Dieudonné. The *Salon* would be elevated by the absence of a gaudy picture of M. G. Doré's. It is called *Jésus Condamné*.

Of landscape there are many noble examples here, such as we should like to see transported *en masse* to London, for the benefit of our painters in the same line, one can hardly say of the same kind. The picture by M. Cogen, before named, that by M. A. Dubois, *Un Plateau en Champagne, Clair de Lune*, and M. Guillemer's *Village de Samois*, the works of M. Harpignies, M. Coquand, and MM. Daubigny, would be edifying to Messrs. P. Graham and V. Cole. There are dozens as good as these, or nearly so, and not a few better works of the kind here. M. Dubufe fils promises honourably to sustain his name, see *Étude* and *Mort d'Adonis*; his father sends an admirable *Portrait de M. Harpignies*, the excellent landscapist, and another, of M. E. Augier, of the Académie. M. Duez, one of the least violent of the "Impressionists," has two capital studies in tone and low keys of colour, see *Fin d'Octobre*. With French prettiness of his own he comes nearer to Mr. Whistler than anybody else, and he is decidedly a good and cultivated artist. M. Fantin-la-Tour, the fine flower painter, likewise paints ladies gravely and finely, see *Lecture*, two students with their books.

M. Carolus Duran's series of noble and splendid pictures of ladies well known to the world is continued by *Portrait de Madame de L.*— in a white evening dress, recumbent on a gorgeous couch, for this see below. There are pictures here by MM. Dauterger, E. Feyer, E. Fichel (a capital *VHôtel Drouot*, with portraits of well-known dealers), E. Frère, P. E. Frère, Juan[A. Gonzalez has a good picture, *Les Cadeaux de Noce*. He is a capital disciple of the school of Fortuny, a school which is less brilliantly represented than might have been hoped for, Signors Madrazo and Palmaroli not appearing, and Signor Pasini showing but inadequately with *Un Faubourg de*

Constantinople and the more characteristic *La Cour d'un Vieux Conak*, a courtyard in contrasted sunlight and shadows. M. J. Goupil has a fine *Portrait de M. Pierre Véron*, and adds greatly to the attractions of the *Salon* by *La Visite de Constance*, a very dark gentleman's first approach to a fresh and fair damsel. This is a thoroughly beautiful picture of its class, see below.

M. A. Hébert sends *La Muse des Bois*, a highly poetic head. M. Israël has a picture and a portrait. Mlle. Nélie Jacquemart's brilliant manner occurs in two portraits; and so does M. Jacquet, a very fine artist. There is humour in *Les Tambours de la République*, 1793, by M. Jimenez, gamins of valour and many a wound, standing in sabots or without them, grimly beating their drums. M. Kaemmerer's *Une Partie de Croquet* is in bright sunlight, and comprises dainty figures as before. Here is M. Lambinet, with his silvery *Village de Quineville*, and M. C. Landelle, characteristically in every sense of the term, with a picture of the nymph *Salmacis*; M. D. Laugel contributes a church scene in *Le Cierge à la Madone*; M. Jules Lefebvre sends *Pandora*, with her casket of troubles. M. Le Roux has two examples of his peculiar style in *Les Danaïdes* and another. M. Lesrel will surely become entitled to be "Hors concours" for the future by two rich and vigorous pictures, *Les Horreurs du Pillage* and *Les Joueurs d'Échecs*. M. Luminais ought not to be forgotten. See *A toute Volée*, and the capital *Un Prisonnier en Fuite*,—the latter makes us feel young again.

It would seem as if M. Meissonier long absent from these walls, "accepts the Republic" in the remarkable *Portrait de M. A. Dumas*, see below. M. Maignan has attracted many by his *L'Attentat d'Anagni*, referring to Bouffice VIII. In this class of subjects, if not of art, the honour of the season are due to M. L. Mélingue, for his intensely dramatic and thoroughly studied *Le Matin du 10 Thermidor An. II.*, showing a very memorable man, half dead, lying on the table before his colleagues and the public, bleeding, bandaged, yet grim, of which picture the finest parts are the figures of the three colleagues, seated by the bier, and sad, or suspicious the one of the other. There is a hardly inferior picture of an allied but contrasted subject by M. J. P. Laurens, representing the corpse of Marceau, attended by the Austrian staff, while it lies extended on a bier, his sabre at his side. These works divide the applause of the admirers of military dramatic art. M. C. L. Müller, the renowned pupil of Gros and Léon Cogniet, proves his attachment to his principles in *Thomas Diofioris*, from 'Le Malade Imaginaire,' and the grave *Mater Dolorosa*. M. Munkacsy is not equal to himself in *Récit de Chasse*. M. De Neuville is faithful to the *guerre*, and, with intense force, displays a fight at *La Passerelle de la Gare de Styring*. There are, besides the above, good examples by MM. Patrois, A. Perret, A. Plassan, Protais, Ribot, T. E. bert-Fleury, Saintin, Schenck, Schreyer, and Vibert. The last has sent *Le Nouveau Commis*, and *La Sérénade*.

It thus appears that some eminent painters do not contribute to this *Salon*. The absentees of distinction are M. Gérôme, Mlle. R. Bonheur, MM. Bellay, Jacques, Jalabert, Legros, Puvis de Chavannes, Yvon, and Ziem; but they are not numerous, while M. Meissonier is present, who ought to be a host in himself, and yet this is not a good *Salon*. Of the condition of the rank and file, whose work gives the general tone to the gathering, we have already spoken. It is clear then that although the absentees of note are few, while the able contributors are numerous, yet the latter, with hardly any exceptions, send second-class pictures, which do not redeem the *Salon* from mediocrity. The reasonable explanation is that the masters are saving themselves for next year. As to M. Gérôme, one knows that his great sculptured group, which is described in another column, was not ready for this season; it remains in his atelier, and will astonish the world next year.

Let us now consider the better works in detail, beginning with those by M. A. Cabanel. *Lucrèce*

Sectus Tarquin (No. 353), in two life-size figures, painted with rare brilliancy, softness, and solidity, is decidedly one of the most important pictures of the modern French school, but it attracts less attention than one would expect. This may be owing to the fact that the subject is not sensational, and although as ominous of slaughter as it well can be, and suggestive of suicide too, displays neither a drop of blood nor the flash of a weapon. This is certainly a shortcoming in a *Salon* where the head and the body, severally bleeding, of St. John the Baptist are not unfrequent, and where the painters so truly keep pace with the times that already a big *Bashi-Bazouk* carries off so ugly a naked woman that one cannot help wishing him joy, and where life-size naked princesses lie dead and bloodless before the gaze of grim Spanish soldiery. However, it must be admitted that, comparatively speaking, this is by no means a bloodstained *Salon*; there is nothing of merit, at least, like the 'Alhambra' of Regnault, the ghastly row of the sons of Rizzpah dead on the gibbet which terrified us last year, and the still more horrible 'Constantinople' of a nameless painter, to say nothing of M. Gérôme's deeds in days gone by. Nor is the worship of Asmodeus so fully illustrated as of yore. There are plenty of big women as naked as possible, but they are so badly painted as to be harmless.

M. Cabanel has not these to contend with, but still the *monde Parisien* does not linger before 'Lucrèce,' as it stood before the 'Francesca de Rimini' of a year or so ago, to witness poor Paolo's death-throes. The picture which is before us is, nevertheless, one of the few fine things here, and it is, technically speaking, all the finer because it is free from that over-sweetness and smoothness which, as in Mr. Leighton's pictures, so in those of M. Cabanel, indicates an excess of refinement that is unclassical and distinctly modern, indeed impossible for any other than an age like ours. This excessive smoothness detracted from the manliness of the French artist's work, if not from that of the Englishman. A drier, less refined, but even sounder, more sober, and truly "classical" style has been employed in this picture. With the white loom at her side, Lucretia sits full fronting us, in a white chair; she is clad in a white robe under a sea-green mantle that lies across her lap, with a broad black border, embroidered with a wave-pattern and frets in gold. The distaff is under the lady's left arm; the weighty spindle, loaded with blanched wool, hangs from the right hand, which is extended downwards at her side. She sits at ease, and yet, as it were, on her guard. She has dark eyes and darker brows, looking still more dark in the large shadow of those ample masses of chestnut hair which project above her forehead, being gathered there and crimped in many a roll and devious fold, and all bound by a golden fillet. The lady is wary, and yet not alarmed, so that, for the while, she sits composedly, draws slowly out the long white thread, and lets the whorl spin, while Tarquin woos. Behind her, leaning over, with one sinewy brown hand on the broad white chair-back, the other turned over on his hip, is the tall, gaunt, wolf-like Tarquinus, his large greedy eyes gleaming in a dusky visage, and firm, full lips whispering hot behind the dame. He is clad in a yellow tunic, and has about him an ample black toga, with a trabecula of gold, closely drawn to his body, leaving the feet free. The draperies here are admirably expressed and drawn, the extremities and faces are solid, finished, large in style, and the lighting is brilliant, yet soft, and the effect is broad and soberly fine. The other picture by M. Cabanel will, although but a portrait, attract even more artistic admiration. It represents a lady, *Madame M.* (354) seated, wearing a rich white satin evening dress, fitting close to the full, but not large contours, and trimmed near the flesh with bright dark fur, a delicious foil for the satin and the carnations, which incline, pure as they are, to the olive tint. A scarf of gold embroidery with blue seems to roll in her lap. The rich luminous skin and the gleaming satin are delightfully treated; nothing here is finer in tone than this powerful picture.

M. A. Hébert's *La Muse des Bois* (1042) depicts a bust, or rather the head only of a woodland spirit, with eyes wild, yet sombre and romantic, set under deep brows; their earnest gaze is directed towards us, and it is half wistful, ominous, and very sad. Shadows of dense foliage enshrine this dryad's face, a face more spiritual than any nymph's. It is painted with superb richness of tone and shadow, and is wistful as luminous as it can be.—*La Visite de Condolérance* (965) distinguishes M. J. Goupil as a painter of *genre*, and, of course, it deals with the last decade of the last century, when our mothers and fathers were quite young. The scene is a chamber furnished in the mode which we English associate with the name of Chippendale, and on many a table and chair littered with a lady's "things." The lady who receives the "visite de condolérance" is fair, plump, and young, and about her tight bodice of black stuff a broad white sash is girt, which ends in an enormous bow, while, rising high and wide to emphasize her half-hidden bust, a huge white chemise is pulled out like an Elizabethan ruff. Her visitor is a dark spare youth, whose blue-black hair, cut straight off his forehead, trails over his neck and shoulders; he wears complimentary mourning of the day, a dark turquoise blue suit of satin shot with gold, which, fitting close, gives him the look of a magnificent beetle. He bows his face over the graciously conceded hand of the lady, which he has raised to his lips, ceremoniously saluting her rosy, white, and dainty fingers. It is a charming work, full of spirit, very beautiful in its clear and precise execution, most acceptable on account of the lady's face. The *Portrait de M. Pierre Véron* (966) is a half length, seated, the face turned sharply to the front, and remarkable for the beauty of the modelling of the lips—thus as ever with M. Goupil—and nose. It is a little too smooth.

M. Meissonier's *Portrait de M. Alexandre Dumas* (1468) is a whole-length figure in small, in a black coat and trousers,—we are advisedly particular about the costume,—seated bare-headed and at lounging ease in a chair, the attitude only slightly demonstrative, and the face without much of self-assertion. In fact, there is nothing remarkable about the picture, except the marvellous firmness of the painting of the features, the geometrical precision of the draughtsmanship, and the life-like quality imparted to the face. The contrast of the full black dress is a little too much for the very ruddy carnations; the background lacks interest, and it seems to us to be too light: it might have served to unite the dress and the features. There are more ways than one of painting black, that shown here is the uncompromising, and, therefore, the inharmonious one. One cannot say that M. Carolus Duran is afraid of a compromise, see his *Portrait de Madame de L.* (779), a young lady recumbent in manifold white satin, a gleaming mystery of silvery sheen and sharp shadows, resting her flower-like head daintily on a dainty hand, the elbow of which, in turn, rests on a vast soft pillow of gorgeous scarlet crimson, part of a couch of olive damasked with duller red, on which the carnations and the shining corsage are relieved with extraordinary force and with a perfect charm of colour and light. With bright, searching eyes the lady looks at us; a smile lives on her dewy lips. The picture is vivid enough to light up a saloon, and it is as charming as life. No. 780, by the same artist, is *Portrait de M. Maurice H.*—a little boy in a velvet tunic of olive-black and light blue socks, standing before a dark blue curtain. His hair is of a bright brown, making with the rather pale carnations a beautiful Velasquez-like picture, which grows on us.

The life-size *Echo* (199) of M. Bertrand surpasses his former figures of recumbent damsels in blue, and representing either Margaret, in 'Faust,' or Cendrillon, so much beloved in France. Though rather weak in tone, it is undeniably pleasant and graceful; the contours of the nymph are a little loose, not to say flabby, but she has a pretty head, and her action is charming. She is entirely naked, seated on the ground in the shadows of a rocky niche, with huge tree trunks

near her. The grey and warm tones of this part of the picture give a glow to the carnations, which they would otherwise lack, and the shade throws out the half-illuminated flesh in a very happy manner. Her neatly-drawn legs are extended before the nymph, the knees upraised, and the feet crossed one over the other; her light hair is bound by a blue ribbon, and cleverly arranged on the head. Leaning a little forward, in a gracefully vivacious attitude, she places her hands together before her lips, and gives out the answer to Narcissus's cry; he appears on a sunlit plain on our right. The general greyiness of the picture is most acceptable in a gathering which exhibits but too little of that charming quality.

M. de Neuville must have a place in our first notice, if not on account of what he gives this year, at least in grateful acknowledgment of many pictures produced since 'Les derniers Cartouches' made such an impression, a success which he followed up in 'La Voie Ferrée,' as that famous picture is called. The picture now before us represents a fight between French and Prussians outside the station at Styring, Forbach, August 6th, 1870 (1591). The invaders have possession of the buildings of the *gare* and its neighbourhood, they have fortified themselves there, and thence they fire in safety on the French *chasseurs*, who, partly sheltering themselves behind goods-trucks and horse-vans, endeavour to drive out the Prussians; but they endeavour, however gallantly, in vain, for long before the ammunition was exhausted, more Prussians came to the rescue, and compelled the French to retreat. The latter have already paid dearly for their attempt; many lie dead or severely wounded on the ground. A railway-guard directs the bringing forward of a tall horse-box, as affording better shelter than the waggons can give; some Frenchmen have tried to cross the high iron bridge over the line—their corpses lie on the stairs; some others have shared this fate on rushing over the railway, which is "on the level," and entirely exposed to the Prussian marksmen, who load and fire in perfect safety—safety which would have ceased with the last cartridges, if relief had not reached them. The wooden sun-blinds and the stonework about the windows of the improvised fortress are shattered in a terrible way, and suggest that the attack has been hot and long maintained; the defence, perhaps, not without cost. It is a brilliant, energetic design, but by no means equal as a work of art to its forerunners. The painting is rougher than that of the 'Raconnaissance' of last year; the touch is bolder, but not so firm and precise. On the whole, it may be supposed that M. de Neuville has filled intervals of time required by a more important painting by producing this very attractive picture.

M. Gonzalez's *Les Cadeaux de Noce* (960) is in the mode now prevailing amongst painters of the Hispano-Roman school—a school which, vigorous as it seems to be just now, is likely before long to die of fever. We have a room of the period of Louis XVI., with figures in splendid costumes to march. A gentleman in a bronze satin, shot with gold, advances with a superb *cadeau*, and is received by the bride, a graceful damsel, in splendid white satin; her parents sit behind her; the visitor is followed by others in delicate rose and brilliant blue dresses. The sparkling quality of the school is capitally rendered here, but not that delicacy and refinement of the carnations, that beautiful voluptuousness which distinguish the female figures of this new artistic manifestation, the last attraction of a voluptuous world. That exquisite charm and delicate exuberance, which is almost Circean in its force, is, indeed, here, but somewhat vulgarized in taste because the loveliness is not of a pure type, and the luxury is a little ignoble. The faces of the men confirm the use of lower types, and are, accordingly, condemnable in art. What a contrast there is between the dazzling elements of this work and the demure, profoundly sober, if not austere, qualities to be found in that of M. Fantin-la-Tour, before named, his *Lecture* (815), two life-size half-

lengths of ladies seated at their studies in a chamber, with a grey background, in which the black and dark ash-coloured dresses retire, and where the sober pale carnations fuse themselves in a broad and complete harmony of sombre tone. Here is the mode of Mr. Whistler again, or at least it is the mode of which he is the best known prophet. But there is a refinement in the two figures, a grace and reserve in the expression of the faces, which are not often found in other examples of this class; and there is more than usual courage shown in the piquant contrasts offered by the bright yellow cover of the book in one lady's hand, and the vase of brilliant flowers which stands near the other lady, to say nothing of the richly-tinted table cover.—There is a playful and spirited picture here by M. Dagnan-Bouveret, being *Bacchus Enfant* (596), a naked boy gambolling with an inverted jar on his head, and bearing a thyrsus twined with ribbons and garlands.

One of the pictures which amuse the visitors to the Salon, is that by M. E. Fichel, styled *A l'Hôtel Drouot* (837), a capital, but rather dull and mechanical, representation of an auction of *bric-à-brac*, containing characteristically neat and complete portraits of well-known ladies and amateurs, dealers, *priseurs*, &c.; and the French are charmed by being able to detect here M. Pillet and there Madame —, and so on. In this way the picture is rich in merit, and amusing enough; much better as a work of art than similar examples representing London gatherings of all sorts at railway stations, in markets, and other places. It lacks force of light; the prime features of a picture as such, concentration, action, a dominant incident; the local colours might have been made to serve the chiaroscuro of a good example; there might have been greater breadth without less warmth.—*L'Intérieur de l'Atelier de M. Gérôme* (811) illustrates the master of M. Léon Maxime Faivre in more than one way, and, as containing a capital portrait, assorts well with the more ambitious work of the better known M. E. Fichel. M. Gérôme is seated at work before his easel; a group of dogs sleep before him on the floor. The walls are hung with arms, armour, and quaint or beautiful odds and ends. The picture is a good one in its way, warm, and well lighted.—One of M. E. Frère's pictures shows some weakness of touch; but it is rich in that true and simple characterization which has so long made the painter welcome to all of us. It is *Intérieur à Écouen* (873). Children in the artist's much beloved blue blouses sit at work shelling haricots, in a chamber below the ground level. Some of their movements are very naive and pretty; see especially that little one in the white cap, who pulls off leaves and all, and the serious small boy who diligently fills his pot with beans. M. Frère sends likewise *Le Départ pour l'École* (874), the title of which explains its nature, while the artist's name is a guarantee of its excellence.

M. Daubigny's two pictures attest his restoration to health, and prove his long tried powers. The first is *Lever de Lune* (613), the moon rising at full over a field of half-ripened corn and dense woodland, corn and foliage standing without a breath of air to stir them. Her lustre fills the deep-blue sky, and seems to spread a trembling veil of rose and gold between us and the scene, the sky and earth and woodland. It produces mysteries of magic where it shines, gilds the corn in one place, and in another leaps over the dark shadows cast by the trees. This is a picture of much firmer handling than the painter has lately produced. *Vue de Dieppe* (614) is the second contribution of this master in landscape. It represents the harbour at low tide, a study of effect, giving evening lustre and rich tints of light and shade, reflected by the mud, the shining water, seen beyond the lines of craft and their rigging, and beyond the roofs of the town. The execution is rather coarse.—M. K. Daubigny, in *L'Embarquement des Filets* (615), illustrates, as we said before, his father's principles in painting; but he does so in no slavish manner. Dark-brown craft and light-brown figures of fishermen appear on the sands; a pale-brown

sail rises aloft against the white masses of a cloudy sky. A capital example of tone, and well-balanced tints in sober keys, so broad and sober as to become almost monumental.

THE ROYAL ACADEMY. (Second Notice.)

THE Council did well when they bought the *Harmony* (No. 14), of Mr. F. Dicksee, with part of the Chantrey Fund. The idea, indeed, is old; the design, and even the composition of the figures, are anything but new; still all must acknowledge the charms of the solemn and rich colouring, and the dignified and "religious light" of the scene. There is, however, a good deal of sentimentality in the picture. The whole is intensely luminous, but it is not carried far enough to be solid in execution. Much has been made of a lofty and brilliant stained-glass window, which rises behind the figures, and has a striking effect. If, from a severe point of view, this is not quite a legitimate means of appeal to the spectator, it is, at least, effective.—As it has suggested an application for the Chantrey Fund, we may as well notice Mr. F. Goodall's landscape of *Glencroft* (2) at once. With a somewhat cruel sense of humour, Mr. Goodall has endeavoured to show the world in this instance how easy it is to become a popular landscape painter, and his picture is so much better than Mr. Peter Graham's, yet so much in the same vein, that it looks exactly like a work of that artist's, and an unusually good one too. It shows cattle at a pool in a moorland scene of desolate waste, overshadowed by grey tones, and, beyond, a gleam of rainy light. Waste hills are in the distance. The colour derives from contrast of the red animals and the green pasture, the grey sky assisting. The cattle are painted with much tact, and the picture is striking when seen from the proper distance.

Mr. E. Crowe's picture, *Sanctuary* (9), already mentioned in these columns, shows the interior of the Cathedral at Rouen, the space immediately before the altar, and on one hand a transept; behind rises a tall many-mullioned window. A poor woman in a bright red dress, the hem of which is marked with dust, indicating a rapid flight, although, by the way, her shoes are clean and bright, has cast herself, panting and exhausted, on the stone seat near the altar, a sanctuary of which we have types at Hexham and Beverley, there called the frid-stool or frith-stool, seat of peace; it was sometimes named the "grey chair." Her wild flaxen hair streams behind her shoulders; her person is ample and exuberant. Mr. Crowe, when he designed the figure with so much energy, and imparted so much passion to her action of turning to the shrine, did not commit the common mistake of making her beautiful. No doubt, having a sterner moral to enforce than meets the eye, he refused to lend meretricious charms to the wretched woman whose husband has pursued her to the very altar, and is seen struggling against six stout arms, which combine to expel him from the church. Beyond the rail of the sanctuary, the verger, sceptre in hand, has brought the black robe, which is marked with a yellow cross and trimmed with red, a sanctuary garment; he holds the dress towards the fugitive, whom an old man, holding a hairy cap, indicates with his forefinger. Other persons, including a big-eyed boy and women, stare over the rail. The tall shafts at the crossing rise out of sight to the roof, gleams of many-coloured light strike the pillars and the walls. The aerial effect of the place is given with great care and success. Some of the expressions are first-rate, and they are varied with skill. The general aspect of the picture is bare, dry, not to say cold—at least the first impression affects us thus. It improves mightily on acquaintance.

It is not improbable that the comedy—one might almost say low comedy—of Mr. A. Gow's picture is nearer the truth of the momentous event which it professes to represent than a much more dignified, not to say graver, version of the subject would be which conformed to canons of high

design. The picture shows *The Tumult in the House of Commons, March 2nd, 1829* (19), that forcible detention of Sir John Finch in the chair by B. Valentine and D. Hollis, which frustrated one of the most preposterous schemes of Charles the First. The picture, taken as a whole, and judged by its own standard, is a capital work, conceived with ability and spirit, except so far as concerns the figure of Sir John Eliot, whose figure, not in life gigantic, is here simply contemptible. The group about the struggling Speaker has plenty of movement, and if the quality thus displayed is rather theatrical than heroic, that is but in keeping with the whole, which lacks the epic element most disastrously. The actions are those of actors appealing to a mean audience; crude byplay borrowed from the stage is not wanting here, nor the self-consciousness of stage players before an ordinary spectator. The colour arrangement is scattered, the light and shade spotty. The accessorial figures are flimsy in painting.

Mr. Pettie is effectually represented here by four pictures, one of which we encounter after leaving the work of Mr. Gow. The four examples illustrate Mr. Pettie's views in art in a thorough and characteristic manner. *Hunted Down* (28) comes first to notice, and it is the most melodramatic piece the artist has given us, which is saying a good deal. It is really an extremely facile and vigorous study from the life, on an unusually large scale, with a supposed rocky and forest background. It professes to represent what is doubtless the last hour of a Highland savage, just before some well-aimed bullet rid the world of the much bad and the little good that were in him. Half naked, and sword in hand, furious, breathless, and at bay, a torn plaid of gaudy colours about his waist, ragged red hair about his eyes, there he stands, by no means an agreeable object. It is questionable whether it was worth while to paint him from this point of view. His picture, had it been done in another spirit, might be desirable for an ethnological museum, but it would be a most unpleasant thing to have in a house. The dash of the design and the tact of the painter are, however, undeniable. In Gallery III. we encounter another piece of work by the same artist, the capital, thoroughly self-consistent *Sword and Dagger Fight* (203), a group of small figures, a man in black and a man in white, whose dresses have been disposed with exceptional tact to enhance the movements of the combatants, to say nothing of the services black and white severally render in the right ordonnance of the group. The two are combating, a weapon in each hand, in a dark forest glade, under the heavy foliage of big trees, with shadows closing about them; the design is, in respect to spirit and vivacity, worthy of the best time of M. Gustave Doré, which is saying a great deal, and the picture is immeasurably better painted than any the Frenchman ever contrived to paint. We admit the flimsiness of much of the execution, but the vigour of the touch, the warmth of parts, the consistency of the chiaroscuro, and the felicity of the actions, are admirable. It is refreshing to see such a picture, and we enjoyed it according to its standard. *A Knight of the Seventeenth Century* (96) is more like a gentleman—shall we add a novelist!—of the nineteenth century. There is a wonderful cleverness in this life-size picture of a young man in blue-black armour, which, like the wearer, looks modern: his face is in crude contrast with his ultra-cold and heavily painted garments of iron. It is impossible to see the wit of anachronisms like this; one of them, at least, is enough, and that before us is by no means the first of its kind. Apart from this there is a coarseness in the picture which is not pleasant, and which could be easily avoided by the painter of *A Sword and Dagger Fight*. *A Lady of the Seventeenth Century* (272) matches the above, with better taste, for masquerading is, in pictures at least, less unbecoming to a lady than to a man. The landscape element in *A Sword and Dagger Fight* is so important that it may serve to bring

us to a group of landscapes proper. Let us consider first Mr. Hook's coast subject, *Friends in Rough Weather* (380), which shows a boat coming to the shore, and illustrates the custom which prevails in some parts of Devonshire of sending a dog to swim with a line to approaching friends—an office which the animal performs with much zest. A group of sailors and women is on our left, near them is the four-footed messenger prepared for his voyage; the great waves are thundering on the beach; the boat approaches cautiously, waiting for the rope by which the crew are to be hauled ashore. Great grey and heavy clouds are beating on the low cliffs in the distance, and, further off, they gather in the utmost gloom. The motion of the sea is given with characteristic facility and skill; the figures are full of action, as becomes Mr. Hook, but the work, on the whole, is less searchingly treated than most of his productions. The aerial effect and the design are admirable, though parts of the picture are somewhat thin. By the same artist we have (337)

He shot a fine shoot.

The motto is Shakspearean, and the notion of the picture, representing a farmyard with a group of dead waterfowl in the foreground, has a Shakspearean savour about it. The game lies by a path which leads to a brook, and thence forward to the farm; the water spreads, in white, bluish tints and purple-brown, towards our right, gleaming in dashes of sunlight, and obscured by the shadows of the banks and enclosed by verdure. The disproportionate size of the dead game, and the excess of blackness in the shadows which accompany them, seem to indicate that these features and the landscape were painted at different times and in different lights. There is superb free-handed painting in the stem of a beech sapling on our left in front of the picture.

Mr. A. W. Hunt sends a very fine landscape in *On the Coast of Yorkshire* (390), a view of and from Saltwick Bay, in the intensely warm light of a cloudy day; cliffs are on our right, receding in noble forms into the picture. The tide has left a large table-like stratum of dark bluish-grey rock, which extends, still wet and shining, over a considerable portion of the front; little pools still occupy the hollows of the rock. Saltwick Nab, like a tower, rises in the mid-distance. At the cliff-foot piles of enormous boulders have fallen in absolute confusion. Beyond the Nab, a far-off line of breaking waves tells of the force of the sea. There is a fine idea expressed by this picture; its lighting is at once brilliant, pure, and broad; the rocks and the sea are most learned studies, and the homogeneity of the work is beyond praise. Few artists paint so vigorously, and yet with so much of refinement.

The landscapes of Mr. Oakes are delightful. In *the Border Country* (57) is a large view of the bright green moorlands which open towards the Cheviots, and these, a pale grey-green ridge of many peaks, half veiled in light suffused mist, extend across the picture, some of them being dashed with darker blue. A vast rough plain extends from the hills to the foreground, an expanse which is as pure in colour as an enamel, and as deep in tone as the effect permits. A bright brook runs in the shallow trench it has dug in the moor. Its bed of red sand is distinct in colour and light, and sparse heather gives deep red tints to the view. Over the plain a cloud-shadow goes fast, and indicates the path of a traveller. The sky, with its wealth of clouds, illuminated in silver and more darkly shadowed, and the clearer firmament, are memorable portions of a very fine work. *A Quiet Morning in Early Autumn* (443) is charmingly distinguished by its beautiful silvery lighting, its full river gleaming on its way, and the hardly less bright and pure masses of clouds above. *Line-Fishing: South Coast* (544) depicts, in a most effective way, an old town on a low shore, a cloud shadow traversing the elsewhere shining sea.

Mr. Davis contributes many excellent examples of his feeling for nature, and of his masculine manner of painting. *After Sundown* (84) is a specimen of pathetic landscape. Even-

ing sets slowly over a rolling country; cattle are going home; the view is suffused with rosy and golden lustre; the shadows of the ridges and of the trees seem to widen as we look. This, like its fellow here, is a fine and most spontaneous piece of work. The fellow is *The Approach of Night* (1383), a view taken from near the spot which supplied the picture above named, and equally acceptable; a cold, grey, silvery evening effect occurs now; quiet twilight is represented here with great solemnity and breadth. *Reconnoitring* (196) is an animal picture, and displays Mr. Davis's manly mode of execution. A cow is in one field, two horses are in another. The inquisitive expression of the horses is very cleverly given. The animals are solidly painted and capably drawn. Much of the charm of this work is due to the expansive distance, the silvery light, and the solid painting of the tangle of ragged herbage. Mr. Davis's other picture is *Contentment* (591). Two huge cattle, bull and cow, with their calf, stand statue-like on the summit of a cliff, and look over the sea. The style displayed here is quite grand, and the painting is really impressive on that account. The drawing is of first-rate quality, large, firm, and learned. The effect of bright sunlight tells on the white cow with great vividness; her dark brown companion's skin is wealthy in tone and colour; his pose is majestic, and nothing is lost by the humorous suggestions of the title.

A Legend of St. Patrick (70) is by Mr. B. Riviere, and shows the saint walking on a hill-side bearing a fawn in his arms, and followed by the doe, which he would not suffer his followers to kill. The subject is not well chosen, and the saint does not impress us with a deeper feeling than respect. His face lacks vigour, although both it and the figure are carefully painted, and the animals are first-rate. This artist has not been fortunate in his selection of a subject for the capital picture of dogs, styled *Lazarus* (589), and representing the unfortunate subject of the parable lying at Dives' door, a richly-carved portal of white stone in full sunlight, a young man of greenish bronze hue—a capital piece of flesh-painting—clad in a blue robe, and having masses of black hair dishevelled on his shoulders and touching the hot pavement as he is lying, with head on hand. Three dogs cluster about the man; one of these, a red one, approaches his face; a yellow one licks him diligently, and a white one, with bleared eyes, a gaunt Albino, does the like. It would be impossible to praise too highly the intensity of feeling shown by the dogs, but it is decidedly displeasing to the spectator. Another dog, with a forefoot warily lifted, is stealing into the deep shadow which fills the entrance of the rich man's house, being thus more fortunate in his generation than Lazarus himself.

Mr. Elmore's illustration of the career of Darnley is the best picture he has produced for some time past. It is *Mary Queen of Scots, and Darnley, at Jedburgh* (282). Mary sits at a table; Darnley, who has returned home after an escapade, stands sulkily on the opposite side of the table. The queen's arm is extended across the space between them, and her fingers are locked with his. This is a capital piece of design, and the painter's idea is well supported throughout the work. Mary's face is very good, while Darnley's looks are capitally rendered. The effect and colour are ably combined, so that the picture tells as a whole, with rare good fortune, even for Mr. Elmore.

Mr. Leslie's *Cousin* (101) shows one of those sweet damsels, or rather the very girl herself, in painting whom the artist takes so much delight, seated on a stile. A curly-haired little brother and young sister bring to her plenty of yellow flowers. The boy stands on the step of the stile, and holds his contribution of blossoms; the seated girl is as pretty and graceful as usual, and the colour of the picture, though not very strong or deep, even for the peculiar effect due to the locality and the nature of the illumination, is agreeable. The local colour of the foliage behind the figures is to be accepted

as conventional rather than realistic, and this seems to give a key to many other elements in the work. *The Lass of Richmond Hill* (379), intended for Mr. Leslie's diploma picture, will be found in Gallery IV. It is a thoroughly characteristic example of his art, displaying the sweetness, if not also the weakness, of his pictures. It is desirable that Mr. Leslie should leave this "lass" behind him for a while, nice as she is; the world would be grateful for a change.—Mr. Marks's contributions come next under review. The artist is all himself. Though not quite so vivacious as with the 'Jolly Post Boys,' he has given a fine moral lesson to spend-thrifts in *The Spider and the Fly* (313), and painted a picture showing high dramatic power to illustrate a passage from an "old play," which, having the fear of Mr. P. A. Daniel before our eyes, we forbear to quote. The gallant in canary yellow, the natural colour of butterflies, sits on a table before the brown spider, an old usurer. The youth has a whip in his hand and is negotiating a loan. The astute spider watches the victim's rosy face and foolish eyes, scans his showy garments, laced doublet, grey hat and feather, buff boots, spurs, and what not; he holds a document, and pretends to refer to it alone. Both figures are excellently conceived, and, if there could be any danger of the spectator's mistaking the moral of the picture, the numerous articles left in pledge with the usurer would suffice to obviate error. These objects are capitally painted, and they include carpets, vessels of gold and silver, and pieces of armour. The gallant's figure is the best part of the design. The clear, bright lighting, not without coldness, as becomes the den of the usurer, nor hardness, an equally apt quality, coincides well with the character of the place, and is a sign of the solid and careful work of the highly accomplished artist. *A Bit of Blue* (246) shows an old connoisseur examining with rapture a newly unpacked treasure. More "blue" appears on shelves behind the figure, and this goes admirably with the warm browns and olives of the rest of the picture. In fact, it was this agreeable association of browns with the rich deep blue of "blue" that led to the popularity of this ware with our ancestors, for gravy and roast meat charm more than one sense when shown on old "Nankin."

Mr. Hodgson is a liberal contributor; but we have had from him more enjoyable pictures than those of this year. The humour which distinguishes the efforts of the painter marks that capital representation of a Turkish bazaar which he calls *Commercial Activity in the East* (124). The tradesmen doze over their pipes, or sleep without them. It is a capital piece of effect and rich colouring; nearly all the background is filled with sumptuous carpets, vessels of brass and other materials, odds and ends of rich colours, admirably combined to produce good colour. *Pampered Menials* (156) has more sadness in its humour. Two portly Orientals sit on a bench before their master's gate; a beggar approaches, and holds out a metal cup for alms, but it is in vain. The impudent indifference of the young idler is hardly equalled by the apathetic commiseration of his senior. Both men are exquisitely supercilious. As usual with Mr. Hodgson, the colour is very rich and warm, but, as is also usual with him, the touch rather lacks precision; owing to this, the execution of the picture appears less solid than it should be considering the care and learning of the artist. *Relatives in Bond* (415) is the best of these Oriental works. The scene is outside a prison in Tunis (?), with prisoners, passers-by, and charitable folks who have brought gifts of fish and fruit for the convicts. The details of the design explain the doleful condition of the latter, and show how sore is the need for a Tunisian Howard. The background comprises highly picturesque groups of buildings, a vista enriched with sunlight and shadow, thus producing a very agreeable effect. No. 428,

Their haven under the ill.

is a picture of a calm harbour between cliffs of deepest green and ample foliage, with small craft at the

quays and the buoys, a maze of red roofs receding in a narrow valley; a ship-building yard on our right in front. The whole is shown in warm light, to which fine silvery tones add a great charm, and this is enhanced by the delicate keeping of the parts.

M. GÉRÔME AS A SCULPTOR.

M. GÉRÔME has been working for a year past on the modelling of a group larger than life, to be cast in bronze, which represents a gladiator about to deal the death blow to a vanquished retiarius. The gladiator, bearing his buckler on his left arm, stands erect, withholding for an instant's questioning pause the blow which he is ready to deal with the weapon in his right hand. The retiarius lies helpless, prostrate on his back, his right hand extended in an appeal for mercy, whilst with his left he makes vain pressure against the advanced right leg of the foe, whose foot is planted firmly on his breast. His lower limbs are partly thrust out, partly drawn up to the body, striking apart in a convulsive struggle to right and left of the gladiator's left leg, which is protected by armour of a different shape from that which covers the right. This disparity is intentionally calculated by the artist in order to heighten the barbaric air at which he aims, and to increase which he has avoided in both figures any reproduction of forms which are commonly associated with the antique, relying on the general character of the intention to produce an impression of classic history. The clay model is actually in process of casting in plaster, and M. Gérôme reckons that the bronze, which is to be run in one piece without retouching, will be ready by next September. Amongst the smaller models which he has also lately executed are several representing combatants of the arena in various attitudes of attack and defence, together with a larger statuette which he will shortly proceed to carry out on a more considerable scale. The subject is Anacreon. The poet is represented as an old man, on whose lips there lingers the smile of a still living joy in life and its pleasures. He is elaborately draped in flowing robes, and his lyre is slung for awhile from his left arm, whilst he fondly embraces two little Loves who have flown for shelter to his arms. E. F. S. PATTISON.

BRAMHALL HALL, CHESHIRE.

ANOTHER historic hall has, alas, had to succumb to circumstances, and is now a thing of the past. There are few persons interested in the mediæval architecture of England who are not familiar with the fine old black-and-white timber and plaster house of the Davenports of Bramhall, known far and wide as Bramhall Hall. What with Nash's animated and beautiful drawings, and the frequent descriptions of it that have appeared in various publications, it is as well known in America as it is here; and we have often been astonished to find American travellers in England who have made long detours to see Bramhall Hall before leaving England. For rather more than five centuries it has been associated with the fortunes of one of the chief of the many old Cheshire families of the district in which it is situated, and it is a somewhat disheartening reflection that it has been reserved for the representative of the family in this nineteenth century to sell the estate of his ancestors, and to bring the contents of this fine old place to the hammer. In the beginning of the fourteenth century, a certain John de Davenport, the second son of Thomas Davenport, of Whelbrough, who was himself the second son of Sir Thomas Davenport, of Davenport, knight, married Agnes de Bromale, the daughter and heiress of Geoffrey de Bromale, and became the founder of the wide-spreading family of the Davenports of Bramhall. Successive members, by good alliances with the neighbouring families, raised their social position, and added to their estates. Sir Humphrey Davenport, Lord Chief Baron of the Exchequer in the reign of Charles the First, was a younger brother of Sir William Davenport, of Bramhall, High Sheriff of Cheshire in 1603. His son, William Davenport, Esq., and his grandson,

Peter Davenport, were both loyal to their sovereign in the Civil War, and, in consequence of the proximity of the house to Stockport and Manchester, they were both sad sufferers for many years. Their tenants deserted them, and sided with the Parliament, and in a quaint letter now before us presented "these few lynes of humble request," "Wherein wee doe most humbly intreat your Worship that either you would bee pleased to bend your intentions that waye which wee maye with upright hartes and safe consciences cleave to you both or in lyfe and death, or else that your Worship will not repute us ill affected or false hearted tenants in refusinge to venture our lyves in causes that our hartes and consciences doe persuade us are not good or lawfull, nor such as wee dare safelye and with conscience maintayne and defend you in. For howsoever wee would not for the world harbour a disloyall thought against his Maiestie, yett wee dare not lifte upp our handes against that honorable assembly off Parliament, whom wee are confydently assured doe labour both for the happiness of his Maiestie and all his kingdom." Time after time the Hall was pillaged, the horses were stolen, musqueteers stood in the park all about the house, with their matches lighted, whilst their fellow soldiers ransacked the building. First it is Sir William Brereton, then Prince Rupert, then the Parliamentary soldiers again, then the Cavaliers, all of them visit Bramhall, and none return empty handed.

In the beginning of this century this old family became virtually extinct. William Davenport, the last of his race, had no legitimate issue, but was content to adopt his two illegitimate daughters, and made them his heiresses. One of these made a *mésalliance*, and the other became the second wife of Sir Salusbury Humphreys, Knight, Rear-Admiral of the White, who took the name of Davenport by Royal licence in 1838. His grandson, Mr. J. W. Handley Davenport, at the beginning of this year, parted with the whole estate for 200,000*l.* to a Manchester building company, who, it is stated, are about to use it for the erection of villa residences. What will become of the Hall is not known, it is very improbable that it will be touched, but it has been stripped of all its contents, and Bramhall Hall, with its fine oak furniture and its unique fittings, has become a thing of the past. Last week it was "on view," and was besieged by visitors from Manchester and the surrounding district. This week its contents have been dispersed by the auctioneer's hammer. The family pictures, plate, and papers, with some of the old armour and oak carvings, have been retained by the late owner, but it has grieved the hearts of many people to see other old family relics, which should have been preserved, scattered in all directions. A splendid piece of old tapestry, containing no less than thirty-three coats of arms, and detailing the alliances of the Davenport family for generations, was allowed to be sold for the paltry sum of 25*l.*, but has found a fitting purchaser in a gentleman of antiquarian tastes residing in the neighbourhood. This piece of tapestry, which is in a very fine state of preservation, was 16 ft. long by 7 ft. wide, and can be proved to have been worked between the years 1550 and 1579. It is probably the finest piece of heraldic tapestry in the kingdom, and yet no Davenport had public spirit enough to buy it.

A bed with hangings of curiously worked needlework, depicting Adam and Eve in Paradise and the Fall of Man, with a long inscription, showing that it was worked in the years 1610 to 1636, by Dame Dorothy Davenport, has, we believe, found a home in another of the great Davenport houses, and was purchased for 150*l.* by Mr. Bromley Davenport, of Capethorne, M.P. Much of the old oak furniture sold for good prices; a bed fetched 100*l.*; a fine wardrobe, 85*l.*; a sideboard, 38*l.*; a chair, 29*l.*; and so on. A cabinet inlaid with marbles, and beautifully painted, of late sixteenth century character, sold for 210 *gs.*, three leathern doublets sold for 12 *gs.*, a spinning wheel for 5 *gs.*, and so in proportion. By

private contract, a splendid specimen of a MS. Bible, written in English, of late fifteenth century date, was sold for 1,000*l.*, and what was left as an heirloom for ever for the Davenport family will, no doubt, become a much more prized heirloom in one of the great public libraries, where it is hoped it may find a home. E.

VAN DER MEER.

UNQUESTIONABLY among the rarest and least known of painters stands Van der Meer, of Delft. His works are interesting, not only on account of their rarity, but also because they show a faculty, not fully apprehended by his contemporaries, distinguished by qualities of conception and execution higher than any other of the Dutch school, excepting only Rembrandt. Van der Meer may never have the renown of Jan Steen, Frank Hals, or Ravestein, because so little remains of his work, yet, such is his fascination, that having seen a picture of his one becomes his fervid admirer. The peculiar characteristic of his work is consummate mastery of colour and tone with absolutely unaffected *naïveté*. A distinguished French critic, writing of him in 1860, remarked, "Outre la douzaine de Van der Meer, aujourd'hui authentiques, en voilà donc encore une ou deux douzaines à reconnaître. Si complets que soient les documents susindiqués encore peuvent ils aider à retrouver ces œuvres égarées. Bon courage aux détecteurs de raretés." One of these missing works turned up at Messrs. Christie's, in a sale of pictures belonging to Mr. Vernon, on the 21st of April. In the catalogue it was given to Metsu, but those acquainted with the works of Van der Meer at once recognized the master's hand. The painting is on canvas, 16 in. by 18 in., representing a lady—three-quarters length figure—in a blue dress, with citron borders trimmed with blue; a white handkerchief covers her bust, a projecting white head-dress throws the face in delicate shadow. With one hand she is opening a casement, out of which she is wistfully looking, the other rests on a silver ewer, standing in a basin of the same material, on a table over which is thrown a rich, deep-toned Persian carpet; a jewel-case is on the table; behind is the upper portion of a chair of blue velvet. On the wall—a pale grey—hangs a Dutch pictorial map, of a warmer tone. The painting is in a thin impasto, subtle and delicate in execution, admirably rendering the scheme of colour, which comprises a general tone of silver-grey dominated by blue, and kept from monotony by the browns and reds sparingly but forcibly introduced in the carpet. Thus it will be recognized that this latest discovered Van der Meer is composed in a similar sentiment and key to the 'Lady Reading a Letter' in the Van der Hoop collection at Amsterdam. The 'Lady at a Casement' was bought by Mr. Martin Colnaghi for 400*l.*; its permanent place will be in the collection of Lord Powerscourt. I believe the only other known Van der Meer in England is the so-called 'Music Master and His Pupil' at Windsor Castle, which is probably the work described in the catalogue of the sale of his effects after his death as 'Un Monsieur et une jeune Femme faisant de la Musique dans une Chambre.' H. W.

SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, on the 5th inst., the following sketches by the late Mr. J. F. Lewis: The Hosh of Mr. Lewis's House, Cairo, 32*5*; The Gourieh, 315; Old Sheikh Reading, study for picture of 'The Arab Scribe,' 105; The Levantine Lady, 153; The Gourieh, 451; The Siesta, 1,013.

The same auctioneers also sold, for pounds, on the 7th inst., the following portraits by the late Sir H. Raeburn: Henry Cockburn, 99; Sir David Brewster, 105; James Byres, of Tonley, 199; Sir John Rennie, 178; Sir Walter Scott, 325; Francis Horner, 110; A Child, 99; Sir H. Raeburn, 535; Henry, Viscount Melville, 141; A Lady and two Children, 157; Study of a Boy with Cherries, 252; Lady Raeburn, 997; Study of a Child, 299;

A Child, 110; R. Hamilton, on a grey, 1. The p. Oppenhe as under Wynant, voir, 1. Denner, Halte à 21,300. tifs, 7.8. The pict car, was Marilbat sold to Portrait of Lond Chanson Le Port L'Arquet sale prod

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It was in second tour seventh C inscription third mon the hero monster H once repr The fourth thirtyeth Milly's tor from 145 Grand Ma life-size e and inscri Wz ha market, ar from a pla of the Pas battle ship ag up; t the hull is in front, long lines the taffrail the neighb circular ar telescopic light displa tending ov clouds ab his buildi capitala treatment have calle score wh is enhance great leng portion to

A Child (Study), 210; Miss A. Adams, 126; 'Contemplation' (Mrs. Johnstone), 194; A Lady, 110; Rear-Admiral John Maitland, 157; Mrs. Hamilton, 236; Henry Raeburn, the artist's son, on a grey pony, 430.

The pictures by old masters belonging to the Oppenheim Gallery were sold, for francs, in Paris, as under. Teniers, Intérieur de Tabagie, 7,000. Wynants, Le Moulin, 4,500. Klomp, L'Abreuvoir, 1,520. Breughel, Les Vendanges, 1,620. Denner, Portrait d'Homme, 1,220. Pater, La Halte à l'Auberge, 8,000; Le Repos dans le Parc, 21,300. Hubert Robert, Quatre Panneaux Décoratifs, 7,800; Deux Panneaux Décoratifs, 4,000. The picture by Delacroix, styled 'Les Deux Foscari,' was bought by the Duc d'Aumale for 70,000. Marilhat's 'Les Ruines aux Environs du Caire' was sold to the Louvre for 29,000; M. Meissonier's Portrait du Sergeant to MM. Pilgeram & Lefèvre, of London, for 100,000; the same artist's 'La Chanson' was bought by the Comte de Grefulhe; Le Porte-Drapeau, by M. Van den Eynde; L'Arquebuser, by M. Estienne. The two days' sale produced 952,245 francs.

Fine-Art Gossip.

THE Royal Academy Exhibition will be closed on Monday, the 6th of August. The practice of issuing season tickets for the Exhibition is continued this year.

THE tombs of the five Grand Masters of the Order of St. John, which, as we stated a short time since, have been bought by the French Commission des Monuments Historiques, to be deposited at Paris in the Musée de Cluny, are described as in an excellent state of preservation, and of high historical and archaeological interest. The most important is the monument of Jean Baptiste des Ursins, thirty-seventh Grand Master, who ruled from 1467 to 1476; it is a single granite block, and bears a long laudatory and devotional inscription in Latin verse, recording the Italian descent of the deceased, his fame throughout the world, and his personal character:—

Magnanimus, prudens, iustus, atque modestus,
Humanus, strenuus, pius, probusque, serenus, &c.

It was in the church of St. John at Rhodes. The second tomb is that of Pierre de Cornillon, twenty-seventh Grand Master, 1354 to 1356, and bears inscriptions. Diédonné de Gozon's tomb is the third monument in question, 1346-1353. He was the hero of the dragon legend of the Maupas, a monster he destroyed at Rhodes, an achievement once represented in sculpture above the tomb. The fourth tomb is that of Robert de Julhaie, thirtieth Grand Master, 1374-1376. Jacques de Milly's tomb is the last on the list; his rule dated from 1454 to 1461, and he was the thirty-fifth Grand Master. Like the others it comprises the life-size effigies of the deceased, with armorials and inscriptions.

We have received from Mr. Maclean, Haymarket, an etching, artist's proof, framed and glazed, from a plate by Mr. J. L. Propert, styled 'A Relic of the Past,' and representing the wooden line-of-battle ship Neptune during the process of breaking up; the scene is off Charlton on the Thames; the hull is in slight angular perspective, the bows in front, the huge figure-head prominent, and the long lines of the hull end by sheers raised above the taffrail. A lighter moored in the foreground, the neighbouring bank of the river, and the semi-circular arrangement of the clouds, give a sort of telescopic effect, which is aided by the concentric light displayed in the middle of the design immediately over the ship, and the grades of tone extending to the extreme distance. The bank of clouds above the horizon and the low shore with its buildings, which occur in this direction, are capably and tenderly drawn. Equally able is the treatment of the town on our right. What we have called the telescopic effect of this work, to secure which has been part of the artist's design, is enhanced by the treatment of the hull, shown in great length. We think the hull too long in proportion to the height of the unladen ship, which,

of course, stands high out of the water. The hull is solid in toning, skilfully graded, and its keeping is excellent. We suspect that the dark reflections in the water of the mooring chains belonging to the lighter and the ship would be visible from the standpoint in question. The local colour of the hull has been rendered with great care and considerable taste; the work is, in most respects, highly satisfactory.

MR. FORBES-ROBERTSON writes in regard to our notice of the death of Mr. Valentine Bromley:—"Valentine Bromley did not suffer from a severe attack of small-pox, and was never removed from his own well-appointed home at Fallow's Green, Harpenden, to any hospital. He was ill only four or five days, and had none of the premonitory symptoms of small-pox. The doctor said at first he was suffering from low fever; but the immediate cause of his death, as you properly say, was congestion of the lungs. If there was anything of small-pox connected with his illness it never showed itself in the usual way."

MESSRS. E. & H. LUMLEY will sell, on the 15th instant, the lease of the Suffolk Street Galleries, long held under the late Mr. Hurlstone, President of the Society of British Artists, by this Society. The lease extends to forty-two unexpired years. The Society's holding terminates at Mid-summer next, and the premises are estimated to be worth 2,000*l.* a year. The vendors are two sons of Mr. Hurlstone.

THE Musée at Lille has had a narrow escape from destruction by fire.

It is proposed to erect by subscription, and on the summit of the Harz, a monument in honour of Prince Bismarck. The design comprises a stone obelisk with a portrait of the prince in relief, and, on the other side, a characteristic motto.

THE roof of the Cathedral of Metz was entirely destroyed by fire on the 6th inst.; the illuminations on account of the arrival of the German Emperor are supposed to have led to this deplorable event. The Emperor, Count Moltke, and others were present.

MUSIC

PHILHARMONIC SOCIETY.—MORNING CONCERT.—Conductor, Mr. W. G. Cousins.—MONDAY AFTERNOON, May 14, St. James's Hall, at Three o'clock.—Variations on a Theme of Haydn, for Orchestra (J. Brahms); Concerto for Harp and Flute (Mozart); Harp, Mr. J. Thomas; Flute, Mr. Olaf Svendsen. Symphony, No. 4, B Flat (Beethoven). Solo for Violin, Signor Guido Papini. Overture, 'Fables of Finlay' (Mendelssohn). Vocalists, Miss Robertson and Mlle. Redeker.—Stalls, Area or Balcony, 10*s.* 6*d.*; Balcony, Reserved, 7*s.*; Unreserved, 5*s.*; Admission, 3*s.* 6*d.* Stanley, Weber & Co., 54, New Bond Street, W.; usual Agents; Austin's Ticket-Office, St. James's Hall.

MUSICAL UNION.—TUESDAY, May 15, DUVERNOY, from Park with Pupil and Lasserre.—Quartet, Haydn; Trio, O Minor, Mendelssohn; Quartet, No. 10, E Flat; and Mazurka, Op. 11, Piano and Violoncello, Rubinstein. Piano Solos, various.—Tickets, 7*s.* 6*d.* each, to be had of Lucas & Co., and Olivier, Bond Street; and Austin, St. James's Hall. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

SACRED HARMONIC SOCIETY, Exeter Hall.—Conductor, Sir Michael Costa.—Last Performance this season, FRIDAY, May 25, 7.30. Spohr's 'LAST JUDGMENT' and Mendelssohn's 'ATHALIE.' Madame Nincio, Miss Larkcom, Madame Poole, Mr. Henry Guy, and Mr. Lewis Thomas. Organist, Mr. Willing. Tickets, 3*s.*, 2*s.*; Area Rows, Numbered, 7*s.*; Stalls, 10*s.* 6*d.*; at 6, Exeter Hall.

ROYAL ITALIAN OPERA.

AFTER many disappointments, Mlle. Marimon, the Belgian *prima donna*, has returned, and appeared, on the 5th inst., as the *Queen of Night* in Mozart's 'Flauto Magico.' It was quite refreshing to listen for the first time this season to a thoroughly trained artiste, who can sing, and does not slur, her scales. After Madame Patti there is no singer in the Covent Garden company who is more acceptable to the connoisseurs than Mlle. Marimon. In *bravura* airs she cannot be surpassed for the accuracy of her attack and for the perfection and precision of her roulades. With this executive skill the lady combines a most sympathetic voice and dramatic powers of no ordinary order. It is to be hoped she will be more frequently heard than she was last year, and not be displaced by inferior vocalists. The newcomer from the Italian Opera-house in Paris, Signor Caracoli, made a favourable impression in *Monastatos*, although he is not quite so grotesque as Signor

Tagliafico used to be in this *buffo* part. The two prominent bass parts were well sung by Signori Baggiolo and Capponi, by the former specially as *Sarastro*. The *Papagena* of Mlle. Bianchi was sufficiently vivacious. The remainder of the cast was deplorably deficient; the noble Mozartian choral numbers were coarsely sung, and the playing of the band was loud and rough, despite the efforts of the conductor, Signor Bivignani, to subdue these boisterous manifestations. In fact, the *ensemble* sufficiently proved what a glaring mistake it is to produce an opera of such massive proportions without proper preparation.

Mlle. Albani has appeared in the two operas by Bellini, 'I Puritani' and 'Sonnambula.' On the 16th the Canadian *prima donna* will sing in her best part, that of Elsa in Herr Wagner's 'Lohengrin.' Madame Adelina Patti is announced for the 15th, to reappear as Dinorah, and her admirers are anxious for her resumption of a *répertoire* which has been so much reduced the last three or four seasons. Of the *début* of Mlle. Avigliana as *Elvira* in 'Don Giovanni' it is needless to speak, as it was another failure of an American novice.

HER MAJESTY'S THEATRE.

No stronger proof of the popularity of a *prima donna* can be produced than the fact that, last Saturday night, in spite of the repulsive story of the 'Traviata,' and its maudlin melodies, the Haymarket Opera-house, for the first time since its opening, was filled in every part, and that the fashionable world was present in full force. Madame Nilsson is the only artiste, always excepting Madame Adelina Patti, who can command such an attendance, and who, at the same time, really merits the distinction. Since her last visit to this country, Madame Nilsson has sung in the French provinces, in Vienna, in Pesth, and in Brussels, and everywhere her exceptional vocal ability, her sympathetic voice, and her histrionic power have been recognized by enthusiastic audiences. In the Austrian capital, the Swedish artiste had to pass through the most trying ordeal, perhaps, that she has ever experienced, for the Viennese amateurs are particularly critical, and for some seasons had been accustomed to hearing a company in which Madame Patti was the leading exponent of the Italian lyric drama. No styles, however, can be more dissimilar than those of the Spanish-born but Italian-trained vocalist, and of the Swedish-born but French-trained singer. To give a distinctive type to the same *répertoire* is only to illustrate the maxim that the works of composers as well as the inspirations of dramatic writers are susceptible of more than one interpretation. When Madame Nilsson made her first appearance in this country at Her Majesty's Theatre (destroyed by fire) in this very 'Traviata,' she presented La Dame aux Camélias of M. A. Dumas *filis* in a very different light from that intended by the author, and it was the lady-like delineation of Madame Nilsson that won her sympathy and support. It is gratifying to add that her views of the part remain unchanged, and that she can impart a charm to its sickly sentimentality. Her voice was never in finer condition, and her acting was characterized by the gentleness, refinement, and delicacy which almost reconcile the most puritanic hearer to the disagreeable aspect under which Violetta is presented. Some American habits which Madame Nilsson had contracted have happily disappeared. Encouraged and excited by the warmth of her reception, she sang with a depth of feeling and acted with a fervour that carried the whole house with her. The *Alfredo* of Signor Fancelli and the *Germon* (the heavy father) of Signor Del Puente are well known. Little can be said in favour of the representatives of the minor parts, some of which, indeed, were very inadequately sustained. It must be again repeated that more stringed instruments are required to counterbalance the blatant brass ones. On Thursday, Madame Nilsson was to appear in 'Lucia.'

The *débutante*, Mlle. Caroline Salla, is no

novice, for she has played for some months at the Lyrique in Paris, her first part having been Rezia in Weber's 'Oberon.' Recently she had the leading soprano character in the 'Timbre d'Argent' of M. Saint-Saëns. Her voice is powerful, and this forcible quality was of service to her in the screaming music of Amelia in Signor Verdi's 'Ballo in Maschera.' Her acting is better than her singing; there are such signs of promise, indeed, that it is a pity she did not have a season of practice in Italy before coming here. Mdlle. Redani, who did not make a favourable impression last year at Drury Lane as Oscar, has improved, and in secondary parts may be found useful. Madame Trebelli-Bettini was sadly missed as Ulrica; fortunately, she will be in town next week, after her successful singing in Vienna. Signor Fancelli and Signor Rota gave strength to the male cast. 'Il Ballo' was repeated on Monday, and 'Norma' was on the bills for Tuesday. The return of Mdlle. Elena Varesi, one of the few remaining singers of the pure Italian school of vocalization, will be looked for with interest. Signor Tamberlik will be here shortly, and with him, it is to be hoped, Signor Medini, as a *basso-profondo* like the latter is absolutely required for Leporello, Marcel, Bertram, Oroveso, &c.

HERR WAGNER.

ALTHOUGH abroad it has been long denied that English musicians possess the creative faculty, and can claim to possess a national school, it has been freely admitted that in no country are the master-minds better appreciated. The flying visit here of Handel was converted into a permanent stay, and after he had abandoned Italian opera, or rather Italian opera had abandoned him, he enriched this country with his unrivalled sacred compositions. Haydn paid us two visits, and left a legacy here of his finest symphonies. Rossini was warmly welcomed. The receptions accorded to Spohr, Mendelssohn, and Meyerbeer are within the recollection of even middle-aged connoisseurs. In all these cases there prevailed a good deal of difference of opinion about the exact merits of the visitor, but the generous and hospitable feelings which actuate our musical world, prevented such differences from interfering with the welcome given. We have now had another proof of the manner in which great composers are honoured in this country. There never has existed any musician about whose productions more opposite notions are entertained than Herr Wagner, and yet he has been received with even greater demonstrations of pleasure than any other professor. It is possible that the very scandalous treatment he met with, when he was the conductor of the Philharmonic Concerts in 1855, from a "native talent" clique, has had something to do with this. It must have been a proud moment for him, last Monday night, when he heard, from the conductor's rostrum in the Royal Albert Hall, the long-continued cheering and the demands for a repetition, which greeted the magnificent March from 'Tannhäuser,' the overture to which, and the selection from 'Lohengrin,' were received with derision in 1855. It does not follow that the thousands collected in the hall have given their sanction to the system Herr Wagner has adopted in the setting of 'Der Ring des Nibelungen.' So far is this from being the case, that there can be no mistake or delusion about the judgment of the majority upon Monday's programme. It opened with the stirring Kaiser March, in which, following in the wake of Meyerbeer and Mendelssohn, Herr Wagner has interwoven so skillfully Luther's chorale, 'Ein' Feste Burg.' Next came the prayer for his earliest successful opera, 'Rienzi,' which has one of the loveliest of melodies, with the most poetic orchestral undercurrent, and which required a Niemann to do justice to its beauties. The 'March of Peace' and noble 'Address to the Conspirators' of 'Rienzi' succeeded, making the hearers wonder that such a fine five-act opera has never been produced *in extenso* in Italian. Then the excerpts from 'Tannhäuser' were executed, the com-

poser's *tempi* imparting quite a different notion of the music from that derived from the Covent Garden version. Here the magnificent voice, dignified declamation, and acute sensibility of the Viennese *prima donna*, Madame Materna, the Brünnhilde of the trilogy at Bayreuth ('Die Walküre,' 'Siegfried,' and 'Götterdämmerung'), took the audience by storm. The first part ended with the Reception of the Guests at the Wartburg, and up to this point the hearers evinced unbounded enthusiasm for the composer, for the principals, and for the band, but Herr Wagner declined the encore for the March, despite the prolonged applause. The second part was the crucial test of the evening's scheme, for selections were performed from the Prologue ('Vorspiel') of the Bühnenfestspiel, 'Das Rheingold.' The reaction among the hearers was soon unmistakably manifested; after the orchestral prelude, in which the device of iteration of one note is employed, the quartet of the Three Rhine Daughters and of the Gnome Alberich, who steals the Rhine Gold, owing to the dull and dreary vocal parts, produced weariness, and the audience began rapidly to leave the hall. Whether the composer was fatigued, or felt he had no longer the sympathy and support of his previously rapturous listeners, we cannot say, but after Loge, the cynical God of the Walhalla, had his solo, the *bâton* was taken by Herr Richter, the capital conductor of the Imperial Opera-house at Vienna, who directed the four days' performances of the 'Nibelungen' at Bayreuth. So far, Herr Wagner's own allegation, that his latest works absolutely need scenic effects, a darkened theatre and an invisible orchestra, has been confirmed. Between the receptions accorded to the first and the second parts the difference was most decided. It seems to show that the theory of Herr Wagner will exclude his latest compositions from the concert hall, at which his earliest inspirations take their place, and are heard with the same delight as those of his great predecessors in art. Nothing had been neglected to render his selections intelligible; for to the German texts were appended translations by Dr. Hueffer, Mr. J. P. Jackson, an American author, and by the amateur poet Mr. Alfred Forman. The rehearsals had taken place under the direction, in turn, of Mr. Dannreuther, of Herr Richter, and of the composer himself. Moreover, never was there a band so numerically powerful engaged. The wood, brass, and percussion included 57 players (the wood trebled and the brass doubled) beyond the ordinary complement. To counterbalance this sonorous phalanx, there were 102 strings, divided into 24 first violins, 24 second ditto, 15 violas, 20 violoncellos, 22 double basses, and 7 harps. As the two Italian opera-houses were open on the 7th it was necessarily a scratch band, with Herr Wilhelmj as *chef d'attaque*, gathered from the metropolis, the provinces, France, Belgium, and Germany. The precision of the performers was most remarkable, but the tone of the strings was comparatively thin, owing, perhaps, to many of the artists not possessing instruments of adequate power and quality. There was an attendance sufficient, if not to fill the hall, at all events to constitute a very considerable muster of amateurs as well as of artists, for the latter were in full force. Except Madame Materna, the solo singers are not very remarkable, either for the *timbre* of their organs or for their style, but some of them on the stage at Bayreuth won distinction by their acting.

At the second concert, on the 9th, there was a full selection from 'Der Fliegende Holländer' and the first act of 'Die Walküre.' This afternoon 'Tannhäuser' and 'Die Walküre' will be drawn from; on the 14th, 'Lohengrin' and 'Siegfried'; on the 16th will be, perhaps, the most interesting evening, as the gleanings will be from 'Die Meistersinger,' 'Götterdämmerung,' and 'Siegfried.' At the final Saturday afternoon concert, on the 19th, the excerpts will be from 'Tristan und Isolde' and 'Götterdämmerung' (the last and best act).

Whether the specimens from the operas which have not yet been produced in this country will

tempt our Impresarios to enlarge the Wagner *répertoire* beyond the works already known here, namely, 'Der Fliegende Holländer,' 'Lohengrin,' and 'Tannhäuser,' cannot, of course, be predicted; but the 'Meistersinger,' 'Die Walküre,' and 'Götterdämmerung,' would certainly have, each of them, a fair chance of success: for that the Wagnerian school in London is now strong there can be no doubt; but any attempt to imitate the Bayreuth *modus operandi*, and to give four successive representations in the dark, would prove a signal failure, both financially and artistically. If the truth were avowed by the fanatic worshippers of the composer, they would confess that the experiment in the old Bavarian town has not realized their expectations and their predictions. At all events, it is to be hoped that Herr Wagner may be gratified by his reception on his second visit to England.

CONCERTS.

MR. MANNS had a most cordial greeting at his benefit concert on the 5th inst., at the Crystal Palace: he conducted Beethoven's Pastoral Symphony, Sir W. Sterndale Bennett's Fantasia overture, 'Paradise and the Peri,' and the *tutti* of the Pianoforte Concertstück of Weber, ably played by Mdlle. Mehlig, with his habitual energy. The novelty in the programme was a second set of the 'Neue Liebes-Lieder Waltzer' for vocal quartet and four-hand pianoforte accompaniment (Op. 85), by Herr Brahms; the executants were Mdlle. Mehlig and Mr. Walter Bache, pianists, and Mdlles. S. Löwe and Redeker, Messrs. Shakespeare and Pyatt, vocalists. The quartet sections evidently pleased the most; but No. 13, a duet, 'Nein, Geliebter,' was so melodious and graceful that the two ladies were encored, and all the artists were recalled after the concluding number, with Goethe's words, "Nun, ihr Musen, genug." Two airs from Handel's operas, 'Agrippina' and 'Almira,' sung by Herr Henschel, were much applauded; the last-mentioned work was the first lyric drama composed by Handel, and was produced in 1705 in Hamburg. Miss Enriquez had the good taste to revive an air from Handel's 'Joshua,' "Nations who in future story." Herr Rubinstein afforded his aid to Mr. Manns, by conducting his orchestral piece, 'Don Quixote'; the composer and conductor were both recalled after this droll illustration of Spanish life.

At Mr. Charles Halle's first Pianoforte Recital, on the 4th inst., in St. James's Hall, there were concerted pieces, namely, the Pianoforte and String Quartet in a major, Op. 26, by Herr Brahms, and the Trio for Piano, Violin, and Violoncello, by Beethoven, in ϵ flat, Op. 1, No. 1. In these works the German pianist had the co-operation of Madame Norman-Néruda, violin; Herr Straus, viola; and Herr Franz Néruda, violoncello. Mr. Halle's solo was Schubert's Fantasia in c major, Op. 15. Madame Norman-Néruda selected two of Spohr's 'Salon-duettinen für Violinen und Piano,' namely, a Barcarolle in c major and a Scherzo in d major. The scheme afforded gratification; but the series has lost its formerly distinctive character of pianoforte recitals, and has become the ordinary chamber concert. More interest and variety will be secured, for Mr. Halle had nearly exhausted the solo pianoforte *répertoire* of the classic school.

A concert of Classical Chamber Music was given by Mr. Alfred Burnet, the violinist, at the Rink, Blackheath, on the 9th, with the aid of Mr. Amor, second violin; Mr. Doyle, viola; Mr. E. Howell, violoncello; Mr. Lazarus, clarinet; and Mr. G. Gaussent, pianist. The vocalists were Miss Elena Norton, from Dublin (the composer of the opera, 'The Rose and the Ring,' from which she selected the soprano air, "He does not love me,") and Miss Orridge.

In the selection of music, under the direction of Sir J. Benedict, at the dinner of the Newspaper Press Fund, on the 5th inst., new artists were heard for the first time here; namely, Signora Cognetti, from Naples, who played Chopin's 'Berceuse' and Dr. Liszt's 'Erl King' with a charm and power sufficient to give her a place among

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"MUS. DOC. OXON." THE Oxford Calendar for the present year contains the following new regulation in regard to future musical examinations:—"Before presenting himself for this Examination (the First Examination for Mus. Bac), every Candidate must show to the Professor of Music either his Testamur for Re- sponsions, or a Certificate from the Delegates for the Examination of Schools, or a Certificate that he has satisfied the Delegates of Local Examinations in English, in Mathematics, in Latin, and in one of these four languages, Greek, French, German, Italian." Oxford has thus taken the first step towards terminating a system that has not only discredited herself, but Music as an art; for musical degrees, from the ease with which they have hitherto been acquired—it is true they carry with them no academical status,—may be said to be in the almost exclusive possession of those who turn them to trade purposes—of those whose sole stock-in-trade is notoriety, and to whom that commodity is sufficiently secured by never omitting the slightest opportunity of appending to their names the magic words "Mus. Doc. Oxon." But that musical degrees are *hodie* the possession of the illiterate, and that therefore a change of system was imperatively called for, was witnessed to at Oxford last Lent Term by the ugly rush of raw material that took place there in the shape of hungry and terrified aspirants for musical titles, in order that advantage might be taken of the then expiring regulation. The three examiners, who would seem to hold office for life, appear to have been most merciful. In connexion with the changes that are about to take place, it is suggested that in future a degree in Arts shall be a necessary qualification for any one holding the office of examiner. At Cambridge the authorities have at last been moved to appoint a syndicate to consider whether any, and what, changes should be made in the musical examinations of that University and

was given the Rink, Mr. Amos, E. Howell, and Mr. G. were Miss user of the which she love me," direction of Newspaper- ists were ly, Signora pin's "Ber- in a charm ace among

first-class lady pianists; Mdlle. Rosavalla, the soprano, who sang Madame Viardot's arrangement of Chopin's pianoforte piece 'L'Oiselet'; Miss Purdy, the contralto, who gave Donizetti's air from 'Anna Bolena,' 'Deh! non voler,' and proved that she has benefited greatly by her stay in Milan; Mr. Leigh Faulkner, a tenor from Liverpool, who chose a song from Handel's opera, 'Semele,' and Herr Boehme, a German basso, who sang Schubert's 'Wanderer.'

The nine lady students who performed at the third annual concert of the National Academy for the Higher Development of Pianoforte Playing last Saturday afternoon, in the Langham Hall, illustrate the value of the careful training they are receiving.

At the fourth and last concert of chamber composition at the Royal Academy of Music, on the 8th inst., the executants were Herr Dannreuther (piano), Herren Wilhelmj and Franke (violin), and Herr Hausmann (violinello). The vocalists were Mdlles. Löwe and Redeker, Messrs. Shakespeare and Pyatt, and Herr Henschel.

Handel's 'Messiah' was performed, in St. James's Hall, on the 4th inst., under the direction of Mr. Cousins, in aid of the Royal Society of Musicians; the solo singers were Mrs. Osgood, Miss Butterworth, Madame Patey, Messrs. H. Guy, Cummings, Wadmore, and L. Thomas. Mr. C. J. Hopkins was the organist.

Miss Purdy, the contralto, had a morning concert, on the 9th inst., at St. George's Hall, assisted by Mesdames Marie Roze-Perkins, Corani, Fairman; Messrs. Shakespeare, R. Drummond, T. Cobham, Bentham; Signori Bonetti, and Federici; Signor Tito Mattei (pianist), Mr. Radcliff (flute), and Signori Visetti and Bisaccia, Herr Ganz and Mr. Packer accompanists.

Herr Rubinstein selected for his Second Piano- forte Recital, in St. James's Hall, on the 9th inst., works by J. S. Bach, Haydn, Beethoven (Sonata in F minor), Mendelssohn, Schumann (Carneval), Chopin (five pieces), and five of his own compositions—Prélude et Fugue, Nocturne, Gavotte, Barcarolle, and Caprice.

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in the requirements for musical degrees. Not too soon has this step been taken, for, by not a few who had aspired to the "Mus. Doc. Oxon," it was hoped that, things at Cambridge remaining *in statu quo*, a back-door might thus be left open for securing the coveted title. A very high authority, Professor Macfarren, has stated that, in his opinion, "all the reasons that prevail against conferring degrees in Painting (and these are too obvious to need citation) prevail equally in regard to Music, since it is not his amount of knowledge, but his felicity in its application, that constitutes an artist." Would it not be well, then, for Oxford and Cambridge to make over absolutely their right of conferring the degrees of Mus. Bac. and Mus. Doc. to the Archbishop of Canterbury, in consideration of his Grace abandoning his right to create, "in prejudice of the Universities," those of M.A., D.C.L., and D.D.? A large creation of Lambeth Mus. Docs. would surely prove as innocuous as any number of Lambeth M.D.s, since these last are not entitled, merely as such, to registration as medical practitioners.

Musical Gossip.

The third Wagner Concert will be given this afternoon in the Royal Albert Hall (May 12th).

The third New Philharmonic Concert will take place this day (Saturday) in St. James's Hall. The pianist will be Signora Cognetti, who will play Weber's Concertstück, and the violinist will be Mdlle. Marguerite Pommereul from the Paris Conservatoire, who will perform Herr Max Bruch's concerto with orchestra.

The sixth concert of the Philharmonic Society will take place next Monday afternoon.

Of the concert of English music by Mr. Henry Leslie's Choir last night, in St. James Hall, we shall speak next week, as also of the reopening of the Alexandra Palace, with a concert, on the 10th inst.

MR. RICHARD DRUMMOND, the new tenor, will give a Matinée on the 14th inst.

Two concerts—the first of chamber music, and the second full choral and orchestral—will be given by the Cambridge University Musical Society on the 18th and 22nd inst., at which new works by Herr Brahms and Mr. C. Villiers Stanford will be introduced.

THE concert by the pupils of the Royal Normal College and Academy of Music for the Blind will be given next Tuesday afternoon at Dudley House, with the permission of the Earl and Countess of Dudley.

THE operatic piece, 'Contempt of Court,' the libretto by Mr. Matthison, and music by Mr. E. Solomon, at the Folly Theatre, as sustained by Mdlle. Dolara and Miss Harriet Coveney, Messrs. F. Cook and Wyatt, is entertaining, although it is much too suggestive of the 'Trial by Jury,' of Messrs. Gilbert and A. Sullivan.

AN agreeable addition to the ever-varying dramatic and musical pieces of the Gallery of Illustration at St. George's Hall, has been supplied by Mr. and Mrs. German Reed, in the production of an operetta, by Mr. F. C. Burnand, called 'No. 204,' the music by Mr. German Reed. Although the plot passes at the Hanover Grand Hotel, No. 204 being the number of a room in which a matrimonial squabble arises, the characters being confined to two married couples, the complexity of the incidents suggests a Spanish origin—a Lope de Vega, Saynete in fact, so rapid and variable are the situations. Well played and sung by the Misses Holland and Braham, Messrs. A. Reed and Law, 'No. 204' is likely to be popular. Another call on the risible faculties has been made by Mr. Corney Grain, who, in his 'Edwin and Angelina,' mercilessly ridicules the attempts at gentility of a young married pair. The less cynical portion of this sketch consists in the imitations of amateur drawing-room singers.

THE Hackney Choral Association, at its third and last concert in the Shoreditch Town Hall, last

Monday night, performed Signor Randegger's clever setting of Schiller's Ballad of the Forge, under the title of 'Fridolin.' It was suggested in the notice of this work in these columns, when it was produced in 1873, at the Birmingham Musical Festival, that the composer should convert the cantata into an opera, so essentially dramatic is the music. The solo singers were Mrs. Osgood, Messrs. Shakespeare, Fox, and Pope, with Mr. E. Prout as conductor.

THE right of representation and of publication having been purchased by the firm of Ricordi for Italy, and by that of Hartmann for Germany, is good evidence of the success of M. Massenet's 'Roi de Lahore' at the Grand Opéra in Paris. The work will be, perhaps, heard in London when it has gone the round of lyric theatres abroad. The composer, although he is accused by some critics of having Wagnerian tendencies, and by others Verdi ones, has, however, quite established his individuality. M. Halanzier has had all the parts under-studied, convinced as he is, that the 'Roi de Lahore' will have a long life. The precaution was right, for, owing to the death of her father in Poland, Mdlle. de Reszké's part of Sitá has been already transferred to Mdlle. Baux.

THE author of the books of operas by M. Ambroise Thomas, Adolphe Adam, Reber, &c., M. Thomas Sauvage, the patriarch of dramatic writers, is no more. He died in Paris on the 2nd inst., in his eighty-second year. M. Sauvage may be said to have created French *opéra-bouffe*, for his 'Caid,' the music by M. Thomas, was the precursor of the Offenbach school.

THE monument to Marschner will be inaugurated at Hanover, in front of the opera-house, on the 30th inst. He set the 'Ivanhoe' of Scott, an opera well worthy of being produced here, either in English or Italian.

MR. S. S. STRATTON, of Birmingham, read a paper 'On the Gymnastic Training of the Hand for Performing on Keyed Instruments,' at the Sixth Monthly Meeting of the Musical Association last Monday.

A MOZART Musical Festival of three days will take place at Salzburg next July, under the direction of Herr Dessoff, of Carlsruhe and Vienna.

M. LAMOUREUX having resigned the post of Conductor at the Paris Opéra Comique, M. Gounod now directs the performance of his 'Cinq-Mars,' until he has familiarized M. Vailland, the successor to M. Lamoureux, with the score.

THE Italian Opera Season in Vienna ended on the 3rd inst. with the 'Trovatore.' Leonora by Madame Adelina Patti, and Azucena, Madame Trebelli-Bettini. For her benefit on the 1st inst. Madame Patti played Margherita in M. Gounod's 'Faust.' The lady passed through Paris this week on her way to fulfil her engagement at Covent Garden Theatre.

A NEW *prima donna*, Signora Luisa Stefanini-Donzelli, has been creating a sensation in Naples in the 'Sonnambula.'

MISCELLANEA

"Runaway's Eyes."—My learned friend, Dr. Brinsley Nicholson, has occupied two columns of the *Athenæum* in the statement of his argument in favour of altering Shakespeare's "Runaways" into *Luna's*. In my judgment, this conjecture (which was once favourably entertained by Sidney Walker) ought never to have been made, and could not have approved itself to Dr. Nicholson's mind if he had carefully studied the context, or taken the trouble to read what I wrote on the passage in my 'Shakespeare Hermeneutics,' 1875, p. 56. I said, "Despite Walker and Mitford, no poet speaks of the Moon's eyes [I believe one example does occur in Robert Green, but it is not a commendable expression]; but if Shakespeare had ever done so, he would not have done so here; for the advent of Night only serves to make her brighter." Eschewing for the present matters of opinion, I call Dr. Nicholson's

attention to the fact, that Shakspeare's lines admit but of one construction.

Spread thy close curtain, Love-performing Night,
That runaways eyes may wink

is, unequivocally, a statement of condition and result. Juliet asks for the advent of Night in order that certain eyes may wink. Moon and stars, then, are primarily excluded, because the advent of Night is the condition of their shining. This is, of course, *sans réplique*; and one ought not to hear more of Mitford's conjecture. It is not, perhaps, the worst of the thirty impertinencies which have been proposed as substitutes for "runaways," but if we may entertain a preference for one over another where all are bad, I think there are many more tolerable than Mitford's. As to one matter of opinion, I venture to dissent from Dr. Nicholson's assertion, that the syllable *way* "is destructive to true scansion and metre." To my ear Shakspeare's line is perfect music, while the truncated line is deplorably weak. Mr. J. P. Collier's conjecture of *runagate's* for "runaways" was made, I think, by both Beckett and Mr. Muirson. The evidence that Love was called a *runagate* comes just thirty-two years too late. In 1845 the late Mr. N. J. Halpin gave two passages in which Cupid is called a *runaway*. Surely if the word in the old text is as good as a proposed substitute, it is infinitely better. Now *runaway's* is already in the text, and, with the exception of two or three modern editions, has held its place ever since the second quarto of the play. Why should it be displaced?

C. M. INGLEBY.

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Constantinople and its Inhabitants, its Scenes of Interest—The Bulgarians, their Origin, Customs, History, Insurrections, Russian Conspiracies, &c.—History of Ottoman Greek Subjects—Historical retrospect of the History of the Turks, their Origin, Emigration, Tribes, Religion—The Government of Turkey, and the Functions of Turkish Officials, its Civil and Judicial Administration, its Educational Institutions, &c.—The Fall of the Byzantine Empire, the Siege of Constantinople, the Insurrection in Servia, &c.—The Geological Formations in Turkey, its Climate and Physical Aspects, Coal and Minerals, Manufactures, &c.—Narratives of Personal Adventure and Experiences during Journeys in various Parts of Turkey—The Turkish Army and Navy, its Organization, its Composition, its Education, its Officers; Ancient Condition of the Army, Turkish Fortresses, Plan of Defence for Turkey, &c.—The Origin and Present Position of Ottoman Slavs, the Albanians, the Wallachians, &c.—The Every-Day Life of the various Classes of the Turks—Turkish Taxation, &c.; Collection of Taxes; Suggestions to Turkish Bondholders—Turkish Agriculture; Tenants and Labourers; the Value of Labour—Turkey as a Field for Emigration; the Laws which regulate Sheep Farming—The Difficulties in the Government of Turkey, Progress of Mahometanism among British Subjects, the Tartars of the Dobrutchsa, &c.

"Colonel James Baker publishes his volume on Turkey very opportunely. He seems to have spent altogether about three years in European Turkey, and saw more than any other Englishman who has written on the subject has seen of the country inhabited by the Bulgarians and Græco-Bulgarians on both sides of the Balkan.....Colonel Baker offers here and there considerations in regard to Turkey generally and her probable future, and sketches just enough of Turkish history to enable the reader not previously acquainted with the subject to understand the significance of the important reforms introduced by Sultan Mahmoud.....However, the historical portion is not the most important portion of Colonel Baker's interesting and instructive volume. Those chapters, however, are of lasting worth which are devoted to the condition of the Bulgarians immediately before the wickedly-advised attempt at insurrection, which had the effect of exposing them to a massacre as horrible as that of Scio."—*Standard*.

"Colonel Baker is in a specially favourable position to speak with authority on the moot question of the internal condition of Bulgaria previous to the recent insurrection, and its deplorable results. He not only travelled through that province so lately as 1874, and made himself personally acquainted with all classes of its inhabitants, but subsequently purchased a large estate in Macedonia, where he has latterly passed a considerable portion of his time.....The military student will especially find matter of deep interest in the chapters dealing with the state of the Ottoman naval and military forces, and with the strength of the Danube and Balkan lines for defensive purposes.....The high name the author won for himself for military capacity, both in the 8th Hussars and the Queen's Westminster Volunteers, entitles him to speak with authority on these points, while his personal experiences in European Turkey at a recent date give an assurance of authenticity to the remainder of his book."—*Globe*.

"Colonel Baker's book is much more than an expression of individual opinion, or a mere tale of individual experience. In many respects it is the completest account of European Turkey we have.....Colonel Baker knows the region well; has travelled from Stamboul to Burgas, and across country from East to West on either side of the Balkans; owns land himself in Macedonia, and claims a resident's knowledge of the ways of Osmanli and Christian rustics. On its resources and institutions, military and civil, on the character of its various races, and the terms on which they live together, he speaks with something of practical authority.....The whole volume is very pleasantly and frankly written; a storehouse of rich and varied information, which no student of the Eastern Question can afford at the present moment to overlook."—*Graphic*.

CASELL, PETTER & GALPIN, London; and all Booksellers.

Editorial Communications should be addressed to "The Editor"—Advertisements and Business Letters to "The Publisher"—at the Office, 20, Wellington-street, Strand, London, W.C.

Printed by F. J. FRANCIS & Co. Took's-court, Chancery-lane, E.C.; and Published by JOHN FRANCIS, at No. 20, Wellington-street, Strand, W.C.

Agents: for Scotland, Messrs. Bell & Bradfute, and Mr. John Menzies, Edinburgh; — for Ireland, Mr. J. O'Brien Robertson, Dublin. — Saturday, May 12, 1877.

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